

Heartatta Ck

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Iconoclast

HeartattaCk

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• ISSUE #2, JUNE 1994 •

PRESS RUN: Issue #2: 10,000 copies

ADVERTISING: Advertising is available on a first come first serve basis. All ads and payment needs to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

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CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only.

SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues will be available at this rate as well.

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines!

CONTRIBUTIONS: For the most part HaC is being done by local people here in Goleta, but we are looking for contributions. If you want to contribute and you have a specific idea then please write and we'll try to work something out, or just send it in and we will see what happens. Anything we don't use will be returned as long as you send some stamps. Some things we are looking for are...

- 1) Letters and columns. We would like to have a large letters and columns section, so don't be timid. If we think your material is really good then we'll run it as a guest column, otherwise we'll put it in the letters section.
- 2) Photos. It would be nice to have a lot of photos in HaC, but we are going to be very picky about what gets printed and what doesn't. Please send postage if you want your photos returned.
- 3) Scene reports. HaC isn't going to have too many of these but we will have the occasional scene report, so get in touch if you want to do one.
- 4) Interviews. Band interviews are usually boring and bands are overrated any way so there aren't going to be too many band interviews, but we are interested in interviews with people and organizations of interest. So please call or write if you are interested in doing an interview for HaC.
- 5) Articles. We're open for anything, but it is always best to contact us before you do anything. If it seems like a good idea then we will try to work something out with you.

I ate, late, late... Yeah, *HeartattaCk* #2 was supposed to be out one month ago, but life has a funny way of interfering with my plans. The general chaos that flows in and out of our lives seems to be able to change even the most tedious planning. Two nights ago, for instance, I was returning to Goleta from Los Angeles at about 10:00 PM so I could use Memorial Day to finish up HaC #2, but on the way I hit a crack in the freeway asphalt and the jolt that my truck took fucked up something with the fuel line and my car died. I eventually found someone to fix the damn thing, but only after many, many hours were wasted. I didn't finally get to bed until 7:30 AM on Memorial Day. The drive home which would have normally taken two hours ended up being close to a ten hour ordeal. Needless to say I didn't finish the 'zine as planned.

I relate this story only as an example of the chaos that flows through all of our lives. Today I seem healthy, but tomorrow perhaps I will slip on a piece of glass and break my arm, or maybe I will develop an allergy to pickles, or maybe I will find a \$100 bill. Nothing works out the way we want it to, and nothing we do can ever manage to arrange the chaos into order. We are at the mercy of what is and what will be. Sure we do the best we can to make sense of it all, but ultimately it is all just blind luck acting with our talents and hard work, or lack of effort.

Anyway, this issue suffered from a lot of the unpredictable, and coming out late is far from the only short coming. Some of the stuff people sent in for review was either not reviewed, or misplaced, or the reviews were accidentally deleted from the computer, or... Most things should make it into the next issue, and as time goes on hopefully we will be able to minimize the chaos, but for now it is a pretty bumpy road. So don't be surprised if things seem erratic, we're doing the best we can, and I only have so much time in one day.

• • • • •

The last issue definitely suffered from a MRR look-a-like disorder. Originally I viewed HaC as sort of a more underground substitute for MRR and thus I modeled it after MRR. But I realize now that I really have no interest in giving up a large portion of my life to create a second MRR. Instead, I now recognize that the only way I can glean satisfaction from this project is if I use it to serve my own purposes.

But what are my purposes? Well, for the most part HaC's purpose, as I define it, is to promote the ideology of do it yourself and to attempt to create a scene that I find interesting, exciting, and stimulating. This means that I would like to push HaC farther away from a MRR type of a 'zine and closer to a *No Answers* type of a 'zine, which simply translates to less emphasis on covering the scene in general and more emphasis on covering those aspects that seem credible to me. This also means that HaC is not a collective of people attempting to create a 'zine that will follow the pulse of the scene as it grows and changes. Instead, HaC is my 'zine and it

represents my interests and my tastes. Sure there are many people working on this effort, but only a fool would deny that HaC is ultimately my baby. I may share it, and I might give responsibilities to other people, but I have no intention of relinquishing control. I only seek to find people to work with that share my interests.

In other words, HaC is not here to promote every aspect of the scene. HaC is only here to represent those elements of the scene that seem in tune with the people working on the magazine—the people that I have chosen. Every review in this issue illustrates that reality. For example, no one here is too excited by Epitaph style pop punk, or commercial sounding alternative "punk rock" and thus those sorts of records are not going to do so well within HaC. I simply am not interested in spending my energy to help people and bands and labels that I don't agree with or enjoy, and no one else working on HaC seems too eager to be so selfless either.

The end result is that HaC cannot be for everyone. It will not make everyone happy, and it certainly will not be of interest to all people. Tough shit. I think the important thing is to strive for honesty, rather than attempting to conform to the tastes of everyone. And we certainly cannot get bogged down apologizing every time we step on someone's toes. This is punk rock, and being offensive and argumentative and controversial is part of the punk rock legacy. If you don't like it then tough shit. I said it last time, and I am sure it will be said many times in the future, if you don't like it then start your own magazine.

The funny thing about this is that HaC was really born from my dissatisfaction with the fact that Tim Yohannan/MRR decided that he didn't want to use his energies to cover the out-put of those bands he didn't enjoy listening to. I still think that it is fucked for him to base his entire view around sound as opposed to ideology, but I can certainly understand his distaste for spending time and energy promoting music that he doesn't find inspirational. Ultimately his view was that if people didn't like it then they should start their own magazines and leave him to do his. That's what I have done, and ultimately I'm glad these changes went on at MRR because otherwise I doubt if I would have attempted a project like this one.

So, with that in mind I leave you to the second issue of what is called *HeartattaCk*. If you have complaints or feedback, which surely some of you will have, then please feel free to write. I very much want the letters and columns sections to serve as a battlefield of ideas. Discussion, criticism, debate and disagreements are key ingredients in having an interesting, healthy and lively scene—not to mention an interesting read. Without conflict we are left with conformity, and I find conformity to be excessively boring. If you disagree with me or dislike me then please don't lie to me. I would much rather have the truth than a lie, and even if I don't agree with you I will respect you a thousand times more for your honesty. — Kent

HeartattaCk

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• ISSUE #2, JUNE 1994 •

DEADLINES: *HeartattaCk* is sort of a bi-monthly magazine. The deadline for any particular issue is the first day of the next scheduled release date. The release months are as follows:

February • April • June • August • October • December

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

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PEOPLE THAT DID SHIT: Brett Hall, Lisa Oglesby (zine editor), Marianne Hofstetter, Sonia Skindrud, Jamey Billig, Frank Burkhard, Leslie Kahan, Ani Mukherji, Carsten Nebel, Dan Druff, Michael Ruehle, Rob Fracisco.

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EUROPEAN CONTACTS: If you're looking to get small quantities of HaC then you can either get them from Ebullition Records or you can contact the following people in these countries:

X-MIST — Meisenweg 10/72202 Nagold/W-Germany

GENET — Po Box 447/9000 Gent/Belgium

ARMED WITH ANGER — Po Box 487/Bradford/W. Yorks/
BD1 4UZ/England

GREEN RECORDS — Via Falloppio 38/35100 Padova/Italy

LAISSEZ-NOUS JOUER — 20 Avenue Verdier/92 124 Montrouge
Cedex/France

DEMOS: Beginning in issue #2 HaC will be doing demo reviews. All demos must have covers and they must be available for sale. No live tapes, no practice tapes, and no promo tapes. Doing a demo means making a cover, putting together a lyric sheet and trying to sell them through the mail and at shows. The death of the demo means that there are just that many more bad records coming out.

OTHER SHIT: The compilation LP is coming along now. Somewhere near eighty bands sent demos or expressed an interest in being on the compilation. By the next issue I should be able to let you know who will be on the comp, if the damn thing hasn't already come out by then. Also, it sounds like there might be a benefit show at The Gilman Street sometime this summer. Hopefully that will go well.

Make all checks or money orders payable to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

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it's not just a record company any more, and we don't just want your money for our releases. we still have releases and are working on some really good new ones, but now it's more than just music. It's about d.i.y. and having fun and trying to change things. We put together a pen pal network to get people to communicate between different scenes and a zine network so people can get more zines, plus we're screening a bunch of shirts and patches and we're putting out records. We've also been helping some of our friends (Fern 'zine, Gerri Powr Distro, Slave Cut, etc...) with their cool stuff. It's about alot of people doing really cool and fun stuff and we want you to join us. Send a stamp for info, and you'll probably get alot more or as much as we can give. it's all because punk's not just a trend and we're not in it for the stupid image. it's a whole lifestyle and we're making it ours and hope you make it yours, too...



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Dear Kent,

I just got the first issue of *HeartattaCk* and wanted to write and say I was impressed with the magazine and except for a few shortcomings I am looking forward to watching things develop in the next few issues.

I collaborate with two others doing a record label and we recently began putting UPC bar codes on the cassette and CD versions of our full length releases. We decided it was unnecessary to put bar codes on the vinyl format since most stores who utilize the UPC system do not carry vinyl anyway. I would like to discuss briefly the subject of UPC codes because after reading your editorial, I was frustrated. In my understanding of how the UPC system works, it doesn't seem to compromise the independence of my label or the integrity of my records. You have politicized a primarily technological subject.

The Uniform Code Council Incorporated runs the UPC program. When a company registers with the UCC they are assigned a manufacturer ID number, ours is 763361. To register, it costs about \$300. With this number, you use a formula to get a twelve digit number for a specific product, like a record. From there, you give the number to any of the hundreds of printers that can generate a bar code on the product packaging, like a record cover. You do not have to pay the UCC to have UPC codes on your products, you pay only once, to be registered in the program.

UPC numbers and bar codes are basically components in sort of a retail version of the Dewey Decimal System. The codes symbolize the description and price of the product to cash register scanners. Why is that useful? It eliminates accidentally overcharging the person buying the product, it makes accounting for inventory a lot simpler by having a record of exactly what's sold, and it makes the salesperson's job significantly easier. This information also aids the store's record buyer to know when a specific record has sold out and should be reordered.

There are no sinister underlying meanings to the UPC systems. It was not the result of some big business scheme to keep out obscure independent records out of chain stores. For me UPC codes are mostly a nuisance, they can disrupt cover art on my records and are another thing to fuss over when dealing with getting a record out. Mostly bar codes are necessary unsightly additions to record packaging comparable to the equally ugly CD jewel box or shrink wrapping records.

You wrote that UPC codes symbolize the transformation of music from a form of expression into a commodity. Releasing records is the process of mak-

ing music a commodity. You buy hundreds of copies of a record from a manufacturer and in turn sell them to recoup your expenses, etc. UPC codes are merely another aspect of this commodification.

Why do you think that when a label puts bar codes on it's releases that it means they have less to do with the underground as an alternative to the mainstream and more to do with the mainstream music industry? All it really does is allow a store that uses the UPC system to sell a record with a code in their store. How does a UPC code give you any insight into anyone's motives?

I made the decision to utilize the UPC system after getting information that satisfied me that it was not some corporate plot to bring me into the establishment and co-opt my agenda or the views expressed by the band whose records I'm releasing. And in fact I think that making records as widely available as I can without compromising my ideals is a powerful act. If Ebullition is the object of my communication, how can you justify deciding that those not fortunate enough to have a record store you approve of shouldn't have the chance to get your records? This attitude weakens the idea of a viable alternative to the mainstream, when no one can find the alternatives.

Thanks for listening.

Christopher Appelgren. Po Box 14841, Berkeley, CA 94701.

Christopher (of Lookout Records fame) -

Sorry, but I am so tired of hearing people whine about getting better distribution so some kid in a far away hole in the wall can buy some stupid music by some stupid band. Do you seriously think that it matters if every kid in America or the world gets access to some record? Who cares!! I for one grew up in a town that had only chain record stores in malls. For most of my punk rock life I never bought a record at a store. Believe you me, it didn't stop me from becoming a punk. Punk rock used to be for the nerds and freaks and fuck-ups of society, and some record we bought in Sam Goodies certainly didn't make us punks. Punk was something we sought out, and when we found it we cherished it that much more because it was ours. People are born to be punks, they aren't created by the records they buy. Furthermore, I don't want every kid next door getting into punk rock. One of the biggest problems with punk today is that it is too easy to get into. In the early '80s you had to mail order records and you were lucky if you saw more than one show every couple of months. I think it meant more then. We had to work for it. Now, thanks to labels trying to get bigger distribution and larger sales through the use of chain stores and UPC codes every moron can go down to the

mall and buy a flannel shirt and a Bad Religion record and pretend to be punk. Fuck that. As I said chain stores create conformity, and the punk rock I grew up loving championed diversity and individuality.

And besides, most stores suck big time, and the day I see an Ebullition record in some chain store in the plastic mall next to the local fast service burger joint is the day I call it quits. The only stores I have ever been in that had UPC Code systems were total utter crap. I suppose next you'll be arguing that the punk rock "underground" should be striving to get our records in K-Mart. That is one store that I know of that uses UPC codes. I believe in the underground. Something can only be underground, or alternative, or counter-cultural if it is small and uncompromising. Any record or record label that starts using UPC codes is sending a clear message that they don't want to be part of the underground, but rather they want to reach the mainstream audience. UPC codes are for the mainstream. If a store refuses to carry a record because it doesn't have a bar code on it then who the fuck cares? I certainly don't. Most likely the store is utter shit, and I certainly don't want to see the new Struggle LP, or Rorschach LP, or Finger Print 7" sitting next to mainstream records like Rage Against The Machine, Green Day, Bad Religion, or Nirvana.

Support the underground and the do-it-yourself ethic and the mom and pop stores, and fuck the chain stores. If you want to live in a world where everything is bar coded, measured, accounted, and processed according to some "Dewey Decimal System" then be my guest, but personally I am totally disgusted by the way every town in the world is being destroyed by chain stores and plastic buildings owned by large corporations. I buy my food at the local Co-Op for the same reason that I don't want my records sold in the local outlet of The Warehouse.

If you believe that having your records sold in chain stores is punk then you probably think Bad Religion are tearing the system down from the inside out, and that Rage Against The Machine are a terrorist unit about to set fire to the American dream. Wake up. All I hear you doing is defending the fact that you have UPC codes on your records. Why the fuck do you need support in *HeartattaCk* if you have the support of corporate chain stores? Why don't you send your records to *Rolling Stone* and shut the fuck up.

Punk rock is about ideology, ideals, and integrity. Punk rock is not about major labels, large scale distribution, high prices and big profits. Your argument for UPC codes is the same one bands use to defend major labels. Why don't you just sell your label to a major, you can probably get even bigger distribution then and you'll be able to sell more and more units every day.

— Kent

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ON
PAPER

Also, if you find UPC codes to be a nuisance and if you don't like shrink wrap or CD jewel cases then why don't you be a punk and refuse to use them? Oh, yeah, that would cut into your profit... I mean bigger distribution.

Dear Kent,

Thank you so much for saying what you said in your column in *MRR* #132. It really inspired me and gave me some hope! I hope more people will wake up and start doing instead of taking as a result of your column. All the gossip, complaining and rumors I read and hear from so many people and 'zines (no matter who they're about) always upsets me inside. It always hurts to see people be so destructive to themselves and their community. Probably everyone has experienced this hurt or said or did something to cause division with or without meaning to including myself. But it's so good to know that there are so many people trying to create alternatives out there and I shouldn't let negative takers get me down. I've always believed in giving and creating and I try to live this way as best I can. While growing up I participated in soup kitchens, visiting the elderly and lonely, just trying to do something. Then 3 1/2 years ago I met Phil (who's my boyfriend and guitarist in my band). We were so angry and frustrated about the political and social atrocities and injustices constantly happening we decided to try and do a little something about it. We're both musicians and could not fully express ourselves in the elitist classical music world so we decided to sing out about all this fucked up shit and encourage people to stand up to it or try to change it instead of being apathetic or hopeless. The more people that speak and act out against all the exploitation and oppression the better (silence=death). I don't know why I am babbling on and on about all this shit to you cause you probably don't really care, but after reading your column I just wanted to write you. I just completely related to what you were saying. It was so encouraging! It's great that you started up a new large scale 'zine, the more the better! I have the 1st issue and I thought you had been doing it for some time because it's so organized. Someone reviewed our latest 7" in it, the suggestion of putting some sort of info sheet in it was a good one. We've been planning for some time to do that so now for our next LP we're putting a little something in it, we're actually going to do it. It was kinda weird how the reviewer listed a # of complaints, but at least they were honest. Well, I'm looking forward to now having another alternative zine besides *MRR*, *No Idea*, *Flipside*, etc. The more communication the more people will think and organize and network. Well here's a flier for a benefit show for "Aid for AIDS" that our friend Megan's putting on soon. Originally the \$

was going to some LA AIDS organization, but we realized they were into animal testing so we switched the benefit to "Aid for AIDS" which goes directly into the AIDS patient's hands. Fuck animal testing. Well I guess I'll sign off now and thanx again for the inspiring column! The struggle never ends so never quit!

— Kirsten (Naked Aggression)
Po Box 8044/Northridge, CA, 91327

HaC,

"In Technopoly, all experts are invested with the charisma of priestliness. Some of our priest-experts are called psychiatrists, some psychologists, some sociologists, some statisticians. The god they serve does not speak of righteousness or goodness or mercy or grace. Their god speaks of efficiency, precision, objectivity. And that is why such concepts as sin and evil disappear in Technopoly." —Neil Postman

I'm truly sick of the human race. Everyday we nourish ourselves on the flesh of our fellow earthlings, we sacrifice our souls to the altar of television, we destroy ourselves and each other through apathy and ignorance. The human race is stupid and ignorant, fancying itself more intelligent and ambitious than other animals because it has stock markets and CEOs and military/industrial complexes while the unintelligent cows just graze and eat grass. Maybe life is all about grazing and eating grass... maybe we're missing something in our unending quest for money and fame. I don't want your blood money. I don't want fame in a culture devoid of substance. I don't want arbitrarily invented ambitions to make my life seem worthy.

The other day, my mom was complaining about the sorry state of women's rights in modern society. The other day, my friend Trash was complaining about the sorry state of gay's rights in modern society. The other day, my professor was complaining about the sorry state of artist's rights in modern society. The other day, my friend Darren was complaining about the sorry state of black's rights in modern society. Complain, complain, complain. We've got the National Organization of Women, the Gay and Lesbian Association, the National Endowment for the Arts, the National Association for the Advancement of Colored People, the New York Nazi Youth, the Black Panthers, the Gray Panthers, the GOP, the CIA, GBH, POBJFKHS; if I hear of another goddamned special interest group I'm going to scream. Here's their plan: let's dissociate ourselves from everybody else based on one minor thing, that way we can divide the resistance and be conquered. Brilliant! I wish I'd thought of it. Sexism,

racism, speciesism, ageism, fascism, homophobia, xenophobia, homoarachnophobia... these are only individual problems if you're too closed minded to see the big picture. There is a greater, overarching problem that will never be identified, far less solved, if we're all too busy bickering over whose life sucks more. "My life sucks cuz I'm black," "My life sucks cuz I'm a woman," "My life sucks cuz I'm a self-centered ego-centric fuck who can't see beyond my own personal condition in a society that doesn't love me." My heart bleeds for the bunch of you.

Nietzsche woke up one morning and announced that God was dead. Nietzsche didn't kill God, but his announcement did something far worse: Nietzsche killed morality. The death of religion has relegated morality to the old regime, to duck-tail haircuts and Leave It To Beaver. Here's an example. Being the pretentious piece of shit that I pretend to be during the day, I watched a performance art piece call God Doesn't Go To Church a few days ago. The basic premise of this piece is that "God sometimes... just [doesn't] come through" and that religion's only purpose is to oppress us and keep us from fulfilling our desires. So, obviously, we should resist religion by fucking and smoking up. Brilliant! I wish I'd

thought of it. As this example illustrates, religion and morality have become so intertwined in our minds that the destruction of one means the destruction of the other. In many ways, they are intertwined. I mean, religion did serve a purpose. It gave guidelines on life for people too stupid to come up with their own. Generally, (except for the first two) I agree with the Ten Commandments—at least, the ones I remember. I think that stealing from merchants who can't afford it any more than you can is wrong... I think we should honor our parents... I don't think we should go fuck our neighbor's spouse... and I don't think murder is okay—well, I sometimes slip in my faith on this last one, but I usually believe it. Fortunately or unfortunately, the Ten Commandments are dead. Religion is dead. Well, sort of. What we have now is a secular religion; technology. Instead of praying to the gods to keep our loved ones healthy, we pray to machines in hospitals... instead of dancing for the right weather conditions, we have snow-makers, greenhouses, and the Weather Channel. So, religion isn't really dead. The old religion died and a new one took its place. Something was lost in the transfer of power, thought—something called morality. There is no given morality in this secular religion, there is no fear of divine responsibility. Now it's okay to fuck and drink and smoke—medical technology has replaced the fear of divine retribution. I mourn the death of morality. ⑦

WORDS
ON
PAPER

Here's a little example which draws together both special interest groups and the destruction of morality. It's called The Right To Lifers vs. The Pro-Choicers. Yes, abortion—that "hot" topic fresh on the minds of every American. Abortion is a funny thing, it's really changed the perspective of sex in society. It wasn't too long ago that an accidental pregnancy meant parenthood... at that time, fucking without commitment was a bit silly. Then came abortion (well, if you want to look at the big picture; it was all forms of contraception and abortion which really put the nail in morality's coffin... but we're not talking about contraception right now so fuck off). Abortion was sort of an oops button. It meant that there was really no reason to take responsibility for your actions, just do what you feel like and alleviate any uncomfortable side effects later. Abortion changed the mind-set of a generation. Contrary to what the Right to Lifers believe, legislation will not change this mind-set. At best, it will give everybody one more thing to bitch about. It's like what Neil Postman said in *Technopoly* he created a metaphor for the advent of technology: if you have an environment that has existed for millennia without caterpillars, and then you add caterpillars to it—you won't have the same environment plus caterpillars, you'll have a whole new environment. Well, abortion created a whole new environment, and legislation isn't going to change that. What must be dealt with is the mind-set itself. Personally, I couldn't give a fuck about the fetus... but that doesn't mean I think it's okay to use abortion as birth control. Pro-choice should mean you have a choice as to whether or not you have sex (I'm excluding rape and incest from this), so once you've made that choice, you must deal with the repercussions. Sure, I'm a guy and I'll never be pregnant—but that's a pretty lame excuse to deny what I'm saying. No one's telling you what to do with your body, you can choose to have sex or not to have sex, that's your choice. Your choice is not whether or not you can sneak out the escape hatch once you've had your fun and don't like nature's response. So don't give me all your special interest group propaganda or your amoral attachments to technology—abstain or pay the price.

Enough of my idealistic ramblings. Technology will replace morality for one simple reason, human beings have no desire to take responsibility for their actions. Human beings want to do what's fun or what feels good, they see nothing higher than material satisfaction. Revolution is not the answer. The right or the left or the middle of the road; none of these are the answers. The only answer left is to disengage from the rancid coagulation of desire and depravity known as the human race. Today I deny the culture of the television; the culture of escapism and conformity. Today I baptize myself in the waters of self awareness. I am no longer homo sapien, but homo

mobsterius. I turn away from my stolen icons, my false sense of freedom, my ethnocentric upbringing. I invite you to join me. — Jim Peri

Jim,

As far as I am concerned Nietzsche understood at least one "reality" of the human world. He understood that everything we do, everything we believe and everything we say is completely arbitrary and made up solely for our own benefit. Therefore he created his philosophy and tried to pawn it off on the rest of the world. And therefore you create yours, as did Jesus, Hitler, Freud, Marx, not to mention every single one of us, and try to sell it to anyone that will listen. The obvious flaw with your version is that if you are simply creating a code of ethics from thin air then you better not try to use meaningless concepts like morality and depravity. But my hunch is that after you get some curious punk nibbling on your worm you'll start feeding him/her a load of make-believe mumbo-jumbo that seeks to justify some sort of moral code and ultimately seeks to replace one fairy tale with another. If you want to advance your beliefs through the use of reason, argument, proof, cause & effect, and common sense then feel free, but if you intend to use phantasmal arguments then please cork it. My instinctual hunch is that soon you will be talking about Krishna consciousness—after all you still believe in truth, don't you?

— Kent

Kent,

Been spending some quality time with *HeartattaCk* #1 & felt moved to write...

Good stuff, pal. I'm sure you'll get hella shit from the punx, but whatever. I liked your column, but I have to say I do believe in a certain type of "affirmative action" in the... uh... scene. I'll freely admit it. As an Asian-American, I tend to be more supportive of Asian-American bands, fanzines, labels, whatever. It's not "us" and "them." It's more "us" our role models, our unique cultural experiences and issues. I, for one, know I wouldn't have the absurd confidence (re: "bad attitude") I have without groundbreaking performers like Soo Young and Bitch Magnet.

When you fall into the "middle class white guy" category, you're sorta damned if ya do, damned if ya don't. But why the hell does there have to be such a reaction against encouraging diversity? Shitty or not, I want there to be loads more Asian American to be putting out records or being in bands. The 'zines can be fifth rate *Cometbuses* and the bands can suck as bad as J Church. I don't care. I don't care if they're

totally pointless. I want them there to show other Asian-Americans in the... uh... "scene" what's possible. I'm inspired and excited with possibility. I can think of many Asian-Americans who are in bands, do 'zines or do labels. But we're still a total minority in the... uh... "scene" (fuck me, three times in a letter!).

Anyway, enough blabbing. Charles' column ruled. I liked bits and pieces of a lot of the others. More than I can say for *Maximum*. But I'm not starting with that. Like *Maximum*, I'm not really into a lot of the music you cover.

But then again, I've got a record collection that would make you and Tim Yo puke and run, hands covering ears. Here's a question; why review mainstream/"corporate" films when you won't cover the equivalent music? I don't care. I love movies. Just wondering what your policy is... Lastly, Garden Variety just stayed with me a few days ago. Great guys. They even left us two six packs which probably doesn't impress you, but I found it to be a great gesture...

Okay, I'm getting tired. Later, dude. Lance/J Church/PO BOX 460346/San Francisco, CA 94146

Lance,

The contradiction involved with movie reviews was apparent from get go. I too like movies, so I sort of ignored the obvious problems, but ultimately I decided to bail on the movie reviews since neither major labels nor major movie companies really need or deserve the support of some iota of a 'zine.

As for "affirmative action..." I can see the value of affirmative action in the job market where getting your foot in the door is 90% of the battle, but what I can't understand is the idea that bands made of minorities or women only have to be sorta good to be considered great while a band of white males have to be great to be considered great. Is this because women and minorities aren't capable of being as good as white males? I don't believe that is the case. Everyone can start a band, I'm all for that, and I support anyone in that effort, but I won't lie to you and say you're a great band when I think improvement is in order. Asian-Americans along with women and all other minorities are capable of creating amazing bands, so why settle for mediocrity? Wouldn't you rather have role-models that are truly great rather than merely mediocre? I mean, sure go ahead and support bands that are just starting out, but don't build them up to be more than they are, but instead encourage them to aspire to greatness. After all, you minorities and you women are capable of greatness, aren't you? I think, yes, hopefully you think that as well. — Kent

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“...**t**he emo boy is your friend”

So maybe I just need to be blunt. I need to start this article at the heart of the matter and come right out and say that I feel like this “white male guilt” movement is a complete load of bullshit. It’s not that I’m here to deny that people do feel guilty or that there is a real power behind

those feelings - but more specifically I want to assert that I have a problem with the way that these feelings are being carried out at this point in time. I feel like I’m in an awkward position writing this because in a way the whole “I’m sorry” thing going on in hardcore (and beyond) is supposed to be directed at me and other people of my gender. (Note: this particular article is written from my perspective. I’m not trying to speak for other people who perhaps are affected by this, because I don’t know how it affects them, and I think that that is a whole other story. I’m just saying how I feel about this guilt as it is directed towards women.) But I can’t help it if I don’t want to embrace it because after all, you never once asked if I wanted/needed this. I never once asked joe shmoe to apologize wholesale; for the boy that sexually abused his sister that lived next door to us, for the kid who called me bitchwhoreslut, or for the man who’s beating his wife and daughter and son at this very moment. I never asked for that because I don’t understand what the hell good it would do. What would it accomplish except for a “new” way for joe to feel good about himself, to know that he’s ok, to be convinced that he’s not like “the rest”, so he can stop worrying?

But I’m sorry, because life just doesn’t work that way. You can wring your hands for hours about the fact that there’s less women playing in hardcore bands these days and that the “zine world” is still predominantly male (if that’s even true). But I’ve always believed that the only real way to change this situation is not (really) by spending your time pontificating about the various ways that you as a man can be totally non-offensive to punk women, and then believing that that’ll be the magical cure to get more of them at shows. I believe that the one sure-fire way to get more women participating in hc is to fucking treat them with respect. To treat them as human beings capable of living their own lives and making their own decisions (with or) without you. To become involved in punk rock with or without your help. To be productive and active and creative without some fucking condescending hand trying to steer them through whatever project they are working on, trying to tell them how to act, how to deal with other people (women) in their lives, and (of course) apologizing the whole time.

Maybe this is just me speaking for myself, and I accept that. I know that all women are not the same and perhaps maybe many women do welcome this kind of apologetic, what can I do to help you because me and my “brothers” have been oppressing you for so long, deal. But I do not. I don’t like it, and I frankly find it really fucking condescending. I want to know that what I produce and work on within this “scene” (and life in general) are going to be taken as true reflections of me. Of me as a human being. Of me as Daisy Rooks. Not of me as someone you need to help out because people of your gender have given her (and other women) shit. Not because it was hard for me to do and say exactly what I wanted when I first started

⑩ going to shows, not support me because I have two boobs (well, sort of) in the front of my chest. I need you to support me

because my work is a legitimate/honest reflection of me as a person, or fight me because you think that it is bullshit. Either way, as long as your reaction to what I am doing and saying is not based on me, then it’s shit.

And this is exactly why I get so hostile. Because often I feel that many people who write to me do it under the pretense of “it’s great to see more girls in the scene and that’s why I’m ordering your zine,” and not ordering it because they are interested in what I have to say. I get angry because I don’t want my ‘zine to be seen as legitimate (or not) merely because it is yet another example of girls taking what they deserve in/from the scene. It needs to be seen as legitimate because it is a product of a lot of my hard work. Because it is an expression of me and how I feel. Because it represents a legitimate space that I have fought hard to be able to stand in. Not for any other reason.

And so the next time someone starts to apologize (and don’t think that I don’t get letters saying all the time that say “sorry that I’m not a girl, but I think...” for their gender, for the “instrument” they use to fuck with, for what their mother gave birth to - I will tell them thanks, but no thanks. Because I have no need for your apologies at this time. I want your support, definitely, but only because I am a kid who is getting stuff done on a consistent basis. And if all that you have to offer me is some kind of token gesture, you can just start looking for someone else who wants it.



5 62-65-8866. In the 1940s they tattooed numbers onto people’s arms for ease of organization prior to disposal. Now in the much more civilized and humane 1990s we only emboss our numbers on to pieces of plastic to be presented to officers of the law and used to purchase consumer items when we don’t have cash. Of course I intend to talk of Auschwitz, not of ID cards and Master Charge. Nazi atrocity has been semi-big news these

days (as well it should) in part do to the opening of the Holocaust Museum in D.C. but to a much greater extent because Mr. Steven Spielberg’s film *Schindler’s List* received 7 Oscar awards, including most notably, best picture. Point Number One (with use of Winnie the Pooh style capitalization to identify Very Important Things): *Schindler’s List*, as a film, is a Great Film. Point Number Two: World War II and the Holocaust are extremely relevant and topical today. They are not a bygone page of history. As they are quite probably the single most acts of human depravity and downright evil, they transcend era’s to be timeless and universally important to all people at any time as a lesson and a warning. Couple this with the fact that recent surveys of the American public found not simply a few extremist argue for historical revision in the actual number of people murdered, but found twenty percent of the American public do not even believe the Holocaust occurred. This in and of itself is outrageous and alarming, but even more so given current events; It’s only a few years distant that here in California there were ballot initiatives to sell off prisoners to corporations in essence for slave labor, not distant are George Bush’s proposed concentration ‘boot camps’ for drug offenders which echo the Iran-Contra characters proposed contingencies for suspension of constitutional rights with martial law and detention centers for dissidents, ongoing are the reactionary voices that call for isolation and containment of people infected with the AIDS virus, I won’t speculate on how far the current political madness of ‘crime issues’ will go, and no one can pretend the rape camps, concentration camps, and the racial genocide of the euphemistically termed “ethnic cleansing” are not happening as I write this, and in all likelihood, as you read this. State control, dehumanization, and mass-murder are inarguably contem-

porary issues. Nazi Germany and the Holocaust are things we cannot write off as products of another era. Their effects and example are still very much with us. And I reiterate my point number one; *Schindler's List* is a great film. I cried repeatedly throughout the film, and left the theater angry and despairing over the insanity of those times and places. Not from some naiveté or loss of innocence in a new found knowledge. I've been to the Polish town of Oswiecim and walked the train tracks through the gates to the fields of Birkenau. I cried because *Schindler's List* is a great film. Spielberg very poignantly transformed the Holocaust from 6 million anonymous faces into very real individuals, family members, and friends. Where the Nazi's turned people into numbers, Spielberg turned numbers into people. For that alone *Schindler's List* is a great movie.

However.... and if you're intelligent and educated enough to be familiar with the things I'm talking about I suspect you recognize the above for what it is, a disclaimer. The truth is, for it's merits, *Schindler's List* has faults. I have serious complaints about the movie.

I'll begin by sharing an issue brought up in an article in the *Santa Barbara Independent* (a mildly liberal, arty weekly entertainment paper published in my little section of the world). The point was, for the vividness with which the film brought the audience face to face with evil and atrocity, there was no real effort to explain that evil. Things were two dimensional. Glossed over. Evil simply was. This is of course not particularly profound. It's also not particularly helpful. In order to really understand things it is necessary to comprehend the underlying causes that led to the events in WWII. Evil things did not happen because Germans are or were evil. They're pretty much like everyone else. And while it's probably true things would have been different if not for Hitler himself. He was apparently an excellent speaker and charismatic leader. But people don't follow simply because others lead. Germans backed him because they were desperate. Germany was in a borderline state of chaos due to extreme economic depression due to World War I. In a burning building when someone claims 'follow me, the exit is this way' people aren't too critical, they merely want out of the fire. It's a fair claim to say Germany of the '30s was such a burning building. Again, my point most certainly isn't as a Nazi apologist, or even to bring some remedial history lesson, but to illustrate the point that things work in a series of causes and effects. To understand the effects, one must first understand the causes. This is important because in attempts to be impartial, American news (and books, and in this case, film) is consistently ahistorical, and as a result, totally incomplete. If we assume the point of talking about and learning about things like the Holocaust is to prevent them from happening again. To understand how to prevent them, we must understand why they happened. The Nazis were evil, irrefutably evil, but *Schindler's List* tells us this, but fails to tell us why, and in that respect *Schindler's List* fails.

Second, though this is perhaps a less directly involved point, why the hell were there so many scenes of nude women? Throughout the movie the person I saw the film with and I would turn to each other with alternating looks of distaste and confusion. It makes no sense. I truly don't understand. Normally, under similar situations I understand. I don't approve but I understand that the film producers want to make money and sexism sells. I understand that. I can't understand why Spielberg included Playboy-esque shots of naked women. Was it some Hollywood instinct? There was mindless violence so there had to be sex as well? I am incredulous of human goodness. I am cynical to the extreme. That not withstanding I don't understand. Even after having to endure an insipid *Seinfeld* episode about Jerry and his girlfriend missing the film because they were making out, I still refuse to believe that people would go to a three hour film about burning corpses and zyklone-B in order to see bare breasts.

The third point is very important. Though not formalized schools of thought, I've noticed two distinct attitudes towards the Holocaust, as exemplified by two of the slogans that surround it;

"Remember" and "Never Again." *Schindler's List* seems to be of the "Remember" variety. In his awards ceremony speech Spielberg urged teachers to teach the Holocaust in school and to listen to the remaining survivors, but that was about it. Ditto the film. The ending had a very uplifting 'where are they now' 1993 overview, which as I said in the introduction was very effective in making the movie more concrete and less of an amorphous historical past, but again it didn't actually give immediacy or relevance to the world today. The message was "Remember." Which is all well and good, but it is not enough. As it stands there is fascist graffiti a few blocks from the crematoriums of Auschwitz. Poland, Germany, and many nations of Europe are crawling with very serious, very dedicated, very sick Nazis. When I was in Europe last summer, three people were killed in Hungary in the few days I was there. Two in the time I was in Prague and two in Poland. Quite probably the same was true of other countries I visited, but I couldn't get English newspapers. Skinheads march on Hitler's birthday every year, in Russia anti-semitism is at a new high complete with desecration of synagogues, and the British Nazi Party recently won seats in local elections. These are not things that will end with the passive "Remember," they require a very vocal and active "Never Again." Things like the Anti-Fascist Action groups of Europe obviously answer that call, or the Teaching Tolerance museum in Los Angeles are great counters to the rise of the right. *Schindler's List* succeeded in as much as it broached the subject, but in most other respects failed. A friend and I argue on this, so I'll admit, I could be wrong and if so, jeez, um, sorry Steve (Spielburg that is, not my compatriot). But until then: 'List' made millions of dollars for a person with millions of millions already. To my knowledge no proceeds went anywhere. My friend disputes this, claiming money went to various groups, but I counter, if so, there was no mention in the film, in the advertisements, or in Spielberg's Oscar acceptance speech. Money where your mouth is, Steve. In summary, for all practical purposes, the film is nothing more than a well done history lesson, because it fails to address fascism in the world today.

The astute among you may have noticed something; prior to now I've yet to mention the US (where the majority of the films viewers and the majority of this publications readers reside). The US is a turgid cesspool of bigotry and stupidity, the broth of any fascist political stew. I certainly don't wish to give the impression we're some ivory tower and it's the rest of the world's problem. Far from it, which indirectly is my fourth point, though in truth it is merely an extension of the last one. Like *Jeopardy*, it'll be phrased in the form of a question. When was the last time you saw any movie that didn't have a happy ending? This is a public challenge, name five movies that don't have a happy ending. What was my point again? *Schindler's List* really didn't challenge anyone. We got to walk out after an uplifting triumph of the human spirit ending feeling good about the world the movie, etc. just like any other Hollywood film. The *List* didn't include any questions or challenges, especially not to the American audience it was aimed at, either in contemporary issues or even in past complicity. No mention of the US and the Vatican helping Nazi war criminals escape to South America (where many still live today), and even to the United States proper because they had information we wanted and we weren't that concerned with just how much blood was on their hands. I've yet to see a movie that talks about the fact that American businesses were allowed to do business with the Nazis. One never hears about the fact that we knew about Auschwitz years before the liberation of the camp but did nothing to stop the trains from taking people to certain death. I certainly don't hear anything about our own concentration camps for the Japanese at Manzanar, Toulumi, and other places along the west coast. Even with 'tricky Dick' Nixon's death, I've heard no mention of the Chilean death squads who are reported to have at times dressed in Nazi regalia to torture Jews and others, that the CIA trained and back along with the complete military overthrow of a democracy that had existed for 150 years. And about the Holocaust, one hears 6 million frequently, but I almost never hear 11 million, the total number of people actually killed by the Nazis. And one never

hears it because the other five million human beings who went up the chimneys are still violently oppressed groups (this is not of course to say that Jews aren't still persecuted, far from it): the gypsies and homeless, the homosexuals, the conscientious objectors and political dissidents i.e. communists, socialists, unionists, teachers and intellectuals, and Russians and Slavs in general. Really, there are too many omissions of other instances and victims of fascism for me to mention in one sitting. Again, my point is, if you want to honor the millions who were murdered by easily the most foul evil in all of history (and I exaggerate not at all) one does their memories no justice simply by remembering, we have to make sure that no others ever suffer the same fate. The truth is in the words "Never Again!" Epilogue: now that Spielberg has done his serious movie and we've all had our token moment of silence, is everyone ready for Spielberg's new film, the Flintstones? We'll have a gay ol' time.



Indoctrination begins at an early age - naturally your parents want the best for you... At school you try to do your best, because as your teachers keep telling you, if you don't do well at school, you won't do well in life... And even though you don't really want to look into the future, past your next summer holidays, you want to do your best because you don't want to disappoint your parents. To do well in life seems important.

And so as you climb through your adolescence, being directed by society's expectations to "do well". Despite the confusion of what that term actually means, your somewhat naive logic tells you that you should do as they say, after all what else do you know...? Or for that matter, what other option do you have?

So as you venture through your teenage years, things eventually come into place, just like you were told they would - despite the ups and down of day to day life. Stumbling down the tunnel of life seems to be coming at a fast rate now... Your responsibilities gradually become heavier as peoples expectations of you became greater. Sometimes you wished you were a young kid again, with no responsibilities in life, just being able to play with your friends all day without a worry in the whole world. Those were the days. But now things seemed to be changing too fast... Way too fast.

But apparently this was the whole part of the process of "growing up" and being able to "do well in life" which seemingly was your goal in life (or so you we've been told)... And in spite of your scepticism, you know that this destination in life has already been pre-determined for you...

Times go by, and even though you don't really feel contented, or for that matter, being in any kind of control of your destiny, you don't want to object. After all, everyone has your best intentions in mind, so that can't be such a bad thing...

So things begin to fall into place, you eventually get those all important qualifications that you just knew you *had* to get, and then that job comes along - the one that you know if you work your arse off at, and put in the extra overtime, you can begin to scale the ladder in the company, and you know, scaling that ladder seems so important. The one thing that people have been telling you to achieve since you were a kid. The money rolls in. More money than you could have dreamed of when you were younger. But to get that promotion - to scale that ladder is so important. So fuckin' important. The more money you get, the bigger and faster the car you can get. Now that's important. You've worked hard at it, so

why not enjoy it? It makes sense. After all, it's what you've been working for all these years, right...?

As the money rolls in, the credit card bill gets higher each month. You've now got a comfortable house and family. Just that security you aimed to achieve. Yet there's still something missing. You've always wanted the best for everyone - just like your parents... But there's still something missing. But why worry about it now? That must come later you figure...

So it drifts by. People tell you that you've done well. You've scaled that all important ladder. And yet you still wonder where the top is... To attain the goal to "do well" is the most important thing - yes, that's right, but you're still not sure if you've achieved it yet...

You aimlessly continue in your somewhat wearisome life - ever searching for that unpredictable moment when you'll eventually discover the missing piece to your own jigsaw of life. Perhaps you'll then find your happiness you've been looking for all this time... perhaps. After working your arse off for the last forty years, forty hours a week, you can now retire for that eternal break of retirement. Great. Now you can relax. I mean you've deserved it. Right? But there's still one thing in life that's eluded you all this time. Perhaps now you can search for the answer to your question. Great... But your feeling of contentment is overwhelmed by a sense of emptiness deep inside you. A feeling that simply won't go away, no matter how hard you try to forget it. Like a gradual build-up of undefined emotion, ready to erupt from within. There's no way to put aside the urge now. Even though you can't really define it, to understand it, or to simply ignore it, it starts to eat away at your soul. And until a familiar concept can be applied to this undefined emotion to quench the fire, it will continue to erode away at your very existence.

Yet this story, which could apply to millions of people on this god forsaken planet abruptly ends here. Why? Because our subject dies! Period.

The purpose of this mundane ramble is to show that to achieve happiness in life, the most important thing to do is to TAKE CONTROL OF YOUR OWN LIFE!!! Perhaps an overused expression now but you can apply this philosophy to every single aspect of your life. The underlying importance is that unless you take control of your own destiny, and while you let other people run your life for you, you're essentially wasting your life. Live your life for yourself - and for no one else. Fulfil your desires. You've got the rest of your life to do it, so start now before you get too old. Make the most of every single day and live it to its fullest potential, otherwise you'll end up regretting it by the time it's too late. Believe me, it's about the only rule I'll gladly abide to.

GUEST VOICE:



DIRK HEMSATH

I guess I just want to start this article by saying that I don't mean this as an attack on any individual person. I am going to account my relationship with Cargo Records and try to give an accurate description of how the whole thing went. I certainly don't intend to blame all the problems of Doghouse on the relationship, though a large amount of them stemmed from said relationship.

I also haven't really thought of a great way to present this whole thing, and it may seem choppy of haphazard at times. Forgive me for my disorganization on my thoughts.

Sometime in 1992, when Doghouse was just a 7" label, with only some hope of doing full albums, I happened to be talking to my connection at Cargo Records (they distributed quite of few 7"s for me) and we came up with the idea of releasing the second

Majority of One album (which had only been released in vinyl in Europe and was discontinued because of problems with the label). We then decided that we could do a P&D deal with that as well as the new album. Somehow, it just transformed itself into a deal for the whole label. Cargo would P&D (literally manufacture and distribute) all the albums on the label, up to one full-length a month. I would continue to release the 7" independent of Cargo. At the time this was a dream come true for me. I had only hoped to be able to release a 12" in the future and this was for 12", CD, cassettes, whatever. I would be able to release bands that I really liked and their records would actually get around, and at the same time I might actually be able to pay the bands for what they did. This was how it was supposed to work, and I guess it did at first. I was able to sign Endpoint (I use the word 'sign' not in a literal sense, no contract was signed). So we released Endpoint's second album 'Catharsis', and it went over really well. I suppose this made Cargo happy, but at the same time I started to notice problems already. The record was always out of stock, stores called and complained that they couldn't get it, we couldn't get any to the band on tour, etc. But at the time Cargo was being quite supportive of all of the new stuff and helped us out with money and advise. We released the Voice Of The Voiceless on CD which also ended up being a disaster because some bands claimed that they didn't want to be on the CD version after we released it, when we actually spoke with most of the bands about it and they supported it, not to mention the fact that we licensed it from Smorgasboard and the bands were under contract for those songs to appear on the comp., regardless of format. Anyway, that's another story. At the same time we released the Majority Of One comp. CD which included both albums that were originally on First Strike in the UK. The relationship with Cargo was still doing OK at this point and they had a lot of enthusiasm about the new stuff we had planned.

We had been seeing some cash in the form of recording money for some of the new bands to record and we were able to get merchandise on account. We were able to record four new albums and prepare them for release. Cargo seemed excited about all of the new releases, since all of the bands had prior releases that did fairly well. Supposedly, the Bloodline on Nemesis sold close to 7,000 copies (for which Bloodline never saw a cent), and the last Face Value album had done well.

With all of these releases coming out, I guess Cargo really thought Doghouse was just going to go through the roof. I think that they thought that the records would all do much better than they actually did. For me, selling 3,000 copies of a release was the greatest thing, but I don't think they saw it in the same way, so when all the new stuff only sold about that much, I really think they just lost interest. By the time the Split Lip album came out, Cargo was complaining of production costs that were too high (the lyric sheets for the MOO and Split Lip were full-color), but the bands and I decided we just wanted to do what we felt was artistically pleasing, not what netted an extra fifty cents. This is where Cargo and I finally clashed. I wanted to do the packaging as extravagant or unextravagant as I wanted, and they wanted to worry about the bottom line. I didn't care if the new Endpoint gatefold was going to cost \$1.50 extra, and we would hardly make any money on it. The band wanted it and I wanted it and we designed it and that's all there was to it.

I guess the whole thing just didn't work because Cargo isn't set up for what we were doing. Cargo is a large company and they have that whole bureaucracy that allows nothing to be done without going through a whole line of people. I would have to ask three different people to do stuff just in the hopes of getting something done. Doghouse was charged these huge expenses for stuff we didn't know about. It's difficult now to say if these were just total fuck-ups on Cargo's part or things made up so they wouldn't have to give me any money. At one point, I was charged \$4,000 for the films on the Face Value album. I was never notified of how much it was going to be or asked for my approval. The film would have cost about \$900, that's \$3,100 extra! Just look at the Face Value album or CD and figure out for yourself how much film negatives to print it would cost. The same thing happened more than once.

Cargo claimed that the output company was screwing them around and that they weren't going to use them anymore, but three months later they did the Split Lip films at the same place and we were overcharged by \$1000. Keep in mind, I didn't see these charges until months after, when I got an account report. Needless to say, we did our own films on the new stuff. All the film for the new Endpoint gatefold, CD and cassette (a lot of film) all full color and the film for the Fountainhead LP/CD only came out to \$1400.

At this point I decided I could save money and time on everything if I just did it myself. I wasn't getting any money from Cargo anyway, so I had nothing to lose by ending the contract and doing the new stuff on my own. I think Cargo realized that they weren't making enough money on the label, and they just had too much going on anyway. They didn't want to do the gatefold and they had a new four month release schedule in place. It didn't make sense to me that I could release something in a month, but it takes them four. So they agreed to end the contract. They sent back the parts on the new albums so we could manufacture them ourselves, that's why you can see the Cargo logo covered with a black box on the Endpoint album, it was originally supposed to be a Cargo album.

I basically left Cargo with them claiming that I owe them money. I don't really plan on seeing any of the money from Cargo, and my lawyer said it probably wouldn't help to do an audit and all that legal stuff, because it would cost more than we might actually get. I do plan on making some donations on behalf of the Voiceless CD. It's just that right now we're struggling to stay a label and to get some new records out on our own.

At times I was completely cut off from my releases. Cargo would put a stop on my account and I wouldn't be able to order stuff unless I paid full distributor price for it. This really hurt the mailorder and made the label look like any other slacker hardcore label that runs a shitty mailorder. I always tried to be different and run a really good mailorder, but that killed it. That's why now it's so nice to have control of everything. If we make 2,000 albums, we actually see and touch every piece. No one has to wait 2 months for their order now. I hope to make it even better in the future.

One thing that I didn't mention that always pissed me off was the prices that the stuff sold for. I would see it in stores for \$14.99 for a CD. I know that the stores sometimes overprice stuff, but at the same time, it comes overpriced already. I decided that all the new Doghouse stuff will be priced more fairly. I can only hope these prices will be reflected in stores as well. I get stuff from Cargo now that I have to pay cash for, and I sell it at the same price I paid for it (which is too much). I just want people to be able to get those records at a fair price.

I really don't think the people at Cargo are all that bad, I actually like many of the people there. I think the problem is that they aren't geared toward hardcore anymore. At one time they may have been better geared toward serving the hardcore community, but I think now they are too large and hardcore isn't. I'm glad to see that hardcore is really getting back to people that really care about it. So many kids are selling records at shows or starting mailorders or whatever and I think it helps out so much. It keeps the prices down and helps out the labels like Doghouse.

So now Doghouse will be taking a much larger place in the hardcore community. I just started Doghouse Europe and it's not just for distributing records in Europe, I plan on releasing European bands. This will help bands in Europe by putting them on a label that has a bit of a presence in Europe. I hope it helps anyway, many Europeans spend too much time listening to American bands and not enough supporting European bands. Some of the guys that work at Doghouse are also starting a 'zine and since *MRR* isn't covering hardcore anymore I think I'm going to help support the 'zine financially. It won't hurt to have as many 'zines as we can covering hardcore. I think we might do a more visual 'zine since we're all into graphic arts and stuff. We were thinking of doing something with color. It would still be a totally DIY 'zine, it's just that we know alot about design technology and everyone has access to it, so why not use it. But that's still in the planning stages.

I guess my advice to anyone wanting to deal with larger distros is try out the alternatives first. I was amazed by the number of other avenues we could take to sell records. We travel to tons of other shows, the bands sell the stuff on tour, and there are so many people that do the same things, so it starts to make it easy to cover everything. Also, lots of other stores like to deal direct.

I'd like to apologize to anyone who had a bad experience with Doghouse for some reason or another. We certainly are still far from having everything running really smooth, but things do look much better. The bands and I would really appreciate anyone who does support the label. We need all of the help we can get, since it is all of our own money now. We have everything to lose, but at the same time, so much to gain. Gosh freedom and independence feels good.



Hopefully this column will be less problematic than the last one, even though it (and all the responses to it-thanks!) was really helpful in my process of working through some shit. So, this time I want to talk about sexuality, in general and also personally. Basically we're all born, we grow up, construct ourselves and, more likely than not, are constructed by our environment. Unfortunately, our environment only allows very limited possibilities for our sexuality. It's assumed we will be this thing called heterosexual, and if we're lucky, our environment will be flexible enough to allow for bisexuality and maybe homosexuality. Also, these two "other" possibilities are just that, defined by society by their "otherness," there difference from the *normal* heterosexuality. The bottom line of all this being that even though there are *three* defined sexualities, society really only allows *one* form of sexuality, and sees the others only as variations on that one. I'm using the term "possibilities" not "choices" for types of sexuality because I don't think that most of us had much choice in what category we got spit into. Before I start spewing things that could be taken as stupid and offensive, let me say that I don't identify myself as "homosexual" so in no way is anything I'm writing an attempt to explain any homosexual experience, I don't in any way claim to understand what it is like to be a gay man in this society. I will never identify as a homosexual, because if I did I would be making the choice to do so, which is a fundamentally different experience and feeling than my homosexual friends who feel they had no choice in their sexuality, as far as they can remember they were attracted to the same sex and only the same sex from day one.

Now back to my line of thought, society only defines three forms of sexuality, these are the only forms that have names! Language is a powerful tool, and if we grow up only hearing three words that are associated with sexuality, then there's probably a good chance that those words will define the possibilities for our sexuality. Problem is, what if you don't feel like you fit into any of these defined categories? I've spent almost my entire life identifying as a heterosexual, acting as a heterosexual, being reacted to as a heterosexual, basically playing by the rules. But now I'm starting to feel that this concept of heterosexuality can not truly define my sexual identity, emotions, activity, and all the privileges I gain from heterosexuality are not worth this mis-definition. It is constructed wholly and entirely by mainstream society and pop culture, but I am not, I feel like I exist outside of my interactions with this mythic mass society, so my sexuality must exist outside of the sexuality imposed by my society.

When I walk down the street and see a woman who is traditionally attractive (good looking by society/media terms) I am often "turned on." The same does not happen (for the most part) when I see "attractive" men. For the majority of my life I've taken this sexual awareness of attractive people of the opposite sex as the main definition of my sexuality, that's what I've always been told is the defining factor. Basically, in a nutshell, "naked women with big tits" turn me on, so bingo, I must be a heterosexual. The thing is, the more I think (and feel) about it, the more I know that it's all bullshit. I mean, duh, we've been attacked by images of sexiness is from day one. It's like a Pavlovian response: Tits and Ass=Boner, I don't even need to see the real thing anymore, just know its there to have the correct response. I like to call all this stuff my "programmed sexuality." It truly disgusts me but unfortunately I have the feeling that a good portion of men, even those with good intentions towards fighting sexism, have similar experiences and programming. By claiming that it is created outside of me I am no way trying to take any blame or responsibility off myself for how this sexuality is exploitative of women, in fact that's why I'm trying to figure it all out, so that I can try to have healthy, non-oppressive relationships with women (and men) again.

Now here comes the fun part, I want to look at the other "sexual" parts of my life, the ones that seem much less programmed. For example, of late I've been fascinated with the concept of "crushes" and how they relate to sexuality. If I look at who I have had "crushes" on, it is both women and men, and they seem more defined by peoples personalities than physical traits (but its not a dualistic thing were they're completely separate, just a couple weeks ago I met a boy who was not only totally smart and funny but also has a smile that makes me melt-excuse the cheeziness). In fact, most of my crushes tend to be on friends! These crushes seem like one of the few sexual things in my life that feel completely healthy, and writing all this stuff feels so liberating, that it makes me feel like I must be on the right track. I don't think sexuality should be something that locks me up in a cage. Even though I don't necessarily want to have any sexual relationships with these people I have crushes on, these particular feelings I have still seem much more important (and sexual in a way) than the robotic response I have to pornography, etc.

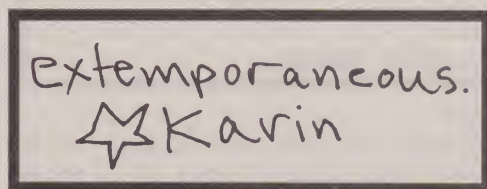
It's so fucked up that I have no real understanding of how my sexuality works or is constructed and it took me until now, when I'm 21 years old, to feel confident enough in myself to try to figure it out. I never learned about it in school, the only thing sex-ed taught me was that I "shouldn't be embarrassed if I get an erection in front of pretty girls." Absolutely no discussion about why I would get that erection, just that "it's natural, everyone does." Fuck that, what about TV, billboards, beer commercials, *Sports Illustrated* swimsuit issue, *Playboy*, skinflicks, I suppose these are all natural also, right? How come in sex ed I didn't learn that masturbating to *Playboy* was really going to screw up the way that I look at women? How come I didn't learn that I benefited so much more from this stuff than my female classmates, but it was still killing all of us? It really pisses me off because unknowingly swallowing all this shit allowed (allows) me to silently oppress women when I have no concept that I'm doing it. Yeah, "oh woo is me," I don't want to escape responsibility for my actions just get to the roots of why I act the way I do.

So, back to the subject, none of the 3 sexualities seem particularly fitting to me. To some extent, the whole conception of defining my sexuality seems fucked up. I don't mean this in any "I might be queer, I don't know, someday I might wake up and be attracted to the same sex" way, I'm not afraid of the definition because I might be wrong. It's much more complicated than that, I'm not queer so to speak, but I'm not really straight either. Certainly I'm straight in this one way because I'm treated as such and act as such (for the most part), I benefit from allowing people to assume I'm heterosexual. At the same time, most people don't understand concepts of sexuality outside of the typical heterosexual viewpoint, so unless I choose to define myself by one of the three accepted

terms, then I'm going to be assumed heterosexual anyway because I can't encapsulate my sexuality into a sound bite. Being assumed heterosexual is gross, but I don't really want to publicly call myself bisexual either, it's not like I'm attracted to both sexes in a heterosexual way. As I said before, society constructs all sexuality by its relation to what it has defined as normal, heterosexuality. Heterosexuality for men means being turned on by tits and ass, so therefore bisexuality means being turned on by both tits and ass and cock and ass. I don't feel like I necessarily inherently get turned on by either, so I feel really uncomfortable claiming a term that to me means being turned on by both, it just doesn't really solve the problem, just opens up some breathing room. Also, I don't think that just because I've never had a sexual encounter with a man, that automatically means I'm heterosexual as defined by society. I have homo-erotic fantasies, but I can't even say I want to have sex with men, since for the most part, I don't really want to have sex with women either! I have a hard time figuring out whether these fantasies are due to a real desire to explore queerness, or a result of the suppression of a need or desire for homo-social bonding. Being emotional both verbally and physically with other men is such a taboo thing (especially physically), but sometimes it seems so important to me that I'm really not sure how deep an effect its suppression has.

I think that I (and possibly a lot of other so-called heterosexuals) am really closer to something like polysexual. In an ideal world I guess this would mean a more "natural" sexuality where there is really no emphasis put on the gender of the person you're in a relationship at all. In other words, biologically defined gender would have little to do with why you are in the relationship with a certain person beyond how their gender influences their personality. Basically I don't want my sexuality defined by society created terms, I want it defined by me, and not gauged against some mythic conception of heterosexuality.

Geez, I feel like I'm dealing with stuff I need to back up with quotes and footnotes rather than my emotions and how I feel. A lot of what I'm saying is coming out in words similar to Shulamith Firestone's in her book The Dialectic of Sex: The Case for Feminist Revolution or some of the essays in the book I mentioned last column (For Men Against Sexism). I think that is because those are some of the few concrete things I've read dealing with this stuff, even though I don't necessarily agree with Firestone, etc.. Also, reading about sexuality in zines has been really important to me and helped me want to figure this out rather than just feel dumb about it. Off the top of my head I can think of a couple cool zines that deal with sexuality issues including Positron, Girl fiend, Kill the Robot, Discharge,...there are tons of others, everybody should check them all out. I'd really like to hear from anyone who has worked on trying to figure this stuff out, it's really important to me and it would be cool to share experiences, etc.



that black and white shot of the war-torn hand, lifeless and atrophying on a barbed wire fence. It's pretty fucking sick if you think about how it actually was once attached to a human, a living, breathing, feeling person, and now here it is attached to some fence. Even though the hand is wizened and almost un-hand-like, the image is able to suck out emotion from the on-looker because of its connection to the human element. I mean, I, personally, am able to think how happy I am that it's not my hand on that barb withering away. Ugh.

But to get on with my story. That poster used to be hanging up by the couch in the old Mordam Records warehouse. Almost every day I'd sit on that couch and eat lunch. I'd find myself staring at that image, and it seriously would make my stomach lurch. That's

how powerfully it would hit me. Day after day. Lurch. Lurch. When we moved into a different warehouse, the poster came upstairs with me. This casualty-of-war shot is what greets all who come in to see me. No one ever says anything about it; the poster's just kind of there, on the door. What's strange, though, to me, is that after a couple years of looking at this gross hand whenever I want to, the image doesn't move me like it once did. It doesn't cause the chum deep inside me that it used to.

I want to liken this to the "passive" but insidious method of billboard advertising used by big business. We become socialized by the images that we see everyday, day after day. Whether it's Kate Moss adorning passing buses in the myriad of Calvin Klein ads she poses for or the penis head camel (smooth) character in all the Camel cigarette ads... These images, through repetition, try to force us into thinking that they represent the norm. That all women should be thin as a rail and all people should smoke if they want to promote a cool image. Give me a break!

This whole Kate Moss thing, by the way, is really disturbing. She's like 14 years old, and her body, curveless and flat, is becoming the prototype for all women. I hate to be the one to tell you, but most women simply can't look like that. You hit puberty and you start to fill out. You grow into something that is you, that is womanly, that is full, that can someday bear children if you so desire. That's beautiful and unique. To think that someone with as much power and money as Calvin Klein would be pushing an image so incredibly hard for the majority of women to attain is sickening and ultimately misogynist. I don't like the power these kinds of images have over women that cause them to hate themselves for the way they look. It's a power that is completely disempowering. It gives everyone a fucked-up image that becomes the archetype. Women aren't happy because they don't look like the image; men aren't happy because their partner doesn't fit the image... Well, I guess it could go something like that, in the stereotypical vacuum of "norm."

All I can hope for is that people will be able to see through the flimsy bullshit of patriarchal oppression, stronghold ballast that it is, and question their motivations and assumptions. I'd write more but I'm p.m.s.ing bad and can't focus on words in a responsible context... Until next time, go, go, go! Karin

My father is a cop. With this said I have a story to tell that might change your mind on all cops. On the third day after finding out that the cough I had for the past three weeks was in fact a symptom of the fact that I had cancer of the lymphnodes (Hodgkin's disease) I was scheduled in the hospital for a routine operation. A small round metal object was inserted in my chest to serve as a catheter for the gallons of toxic chemicals that would be pumped through my blood stream over the course of the next eight months in the form of chemotherapy. The procedure was successful and after waking up I was looked over and wheeled to my room where my mother and father were waiting for me. Still groggy I asked them why I was staying the night, because as far as I knew this was a one day operation. My parents told me that the doctor had scheduled me to get a bone marrow biopsy at 8:30 the next morning and that after that I would be discharged. No problemo just let me get to sleep because my head hurts. 8:00 AM the next morning my parents walked in the room to see how I was. The night had gone pretty rough. Because of the urgency of my situation I was only able to get a bed in the heart section of the hospital and during the course of the night two elderly men that I shared the room with had some sort of problems, and alarms went off and teams of technicians were in the room for a few hours. Mind you I'm not complaining, I'm just saying I didn't get much sleep. My parents and I made small talk for a half an hour, (15



mostly consisting of where we were going to go to eat after I was discharged and the doctor walked in and told my parents to wait outside "It'll only be a minute". The whoosh of the curtains being pulled by around the bed by the nurse sent a chill down my spine and I was asked to lay on my stomach and lift my hospital gown up. The details of the events that took place over the next minute are unimportant but suffice to say that I would surely rather be caned four or five times by some martial arts expert than go through that again. The doctor resheated his weapons, and thought it would be amusing to show me the specimen he had just removed from deep inside my spine (ha ha). He walked out and told my parents that they could come in. My mother was busy filling out discharge paper work in another part of the hospital so just my father came through the curtains. I was now laying on my back looking at the ceiling and when I saw my father I started to cry, not a tear or two, but I started to outright bawl like I had never cried before. Tears were running like open faucets down my face. My father walked toward the bed where his 20 year old son was crying like a five year old and grabbed my hand and started to cry with me. Neither of us said a word for three minutes or so, we just stood there hand in hand and cried. My father didn't tell me to be a man, my father didn't tell me to stop crying, he didn't call me a wimp or a faggot, my father stood there and cried along with me. My father's not a cop, he and my mother are the two greatest human beings that ever lived. Two human beings whom without I would have never lived to see this column. I don't think I'm going to let my parents read this so if you're over my house I'd appreciate it if you didn't mention it to them. Oh yeah, this isn't a pro cop column either, just a point of view from a heavily biased person.

GUEST VOICE:

BOB CONRAD — NOT PUNK

wasn't anything more important in the world than being dogmatically D.I.Y., straight edge, vegetarian (sinful still, but better than actually devouring an animal) and feminist. Reading *HeartattaCk* #1 you'd think those traits are the state of hardcore today. I saw little diversity from the standard fair of PC punk politics. No opposition, no dialogue.

But I liked *HeartattaCk* #1 for one reason: it is a refreshing seed planted. It's a welcome change. But the change isn't change if the narrowness is still there (granted I'm referring to issue number one. To be fair, I haven't given HaC enough time to grow, but that's what this column is about). The problem with *Maximum Rocknroll* is that one year they make a joke about dropping a columnist because his views don't fit with their scene—they don't want to give air time to things they disagree with (but will still run letters from Nazis?). Two years later the joke became reality (assuming of course, this wasn't yet another April fool's joke, in which case part of this column is null and void and I am a sucker).

Jeff Bale, if nothing else, was an engaging columnist. He generally thought out his arguments and defended his positions in a reasonable manner, no matter how unpopular his beliefs were. He didn't back down. The excuse that his views couldn't be countered by MRR staffers is a weak one. Some MRR readers aren't stupid. Where Jeff stepped on his dick, he was called on it. Many worthwhile words grew from Jeff's column. Evan Harrington's article on rape statistics comes to mind.

But Jeff happened to have political views that opposed those of the self-professed tyrant. A simple, reductionist slag summed it up: "{Jeff Bale's views} should be aired somewhere more appropriate, like writing speeches for the Republican Nat'l Committee." For a man of his experience, Tim Yohannon should know better than to react in such a shallow manner. No real counter-argument was ever given to his column; at least, not one that warranted his firing.

①⑥ Why? Because one CAN'T be given. Methods of discourse, if emotionally based, can't be made valid with non-

facts. There is no way around that. The problem with underground politics is that they are often emotion based: my right versus your wrong. Who's to decide who is right.

Vegans think people shouldn't consume any animal products. Militant vegans want to kick your ass if you do. Vegetarians, who consume milk, cheese, eggs, etc., may not have a problem with raising chickens to eat their eggs, or with consuming dairy products. Vegans try and stack their argument with half-baked "research" on why consuming milk is BAD (I've not once been able to get a vegan to explain to me why breast milk is BAD, however). Most people don't give a fuck and perhaps think that treating your fellow human is more important than any of the above. Who's to decide who's right?

It's a good question. It's a question that often gets ignored. The "I'm rightisms" most often shine through and whoever has more power is the winner. It's been said, "Freedom of the press applies to those who own one." In the punk rock world, Tim Yohannon is the "tyrant" who has considerable influence over much of the information going around today. He has virtual control—through years of hard work gaining worldwide distribution, something *HeartattaCk* may never have, and capital to create such a magazine—of the underground/punk rock marketplace of ideas. If he didn't exist, MRR probably wouldn't exist.

Only after yearly perseverance of the key scenesters will *HeartattaCk* be the statement it wants to be. And that is admirable. But to limit the focus to only a few opinions about punk rock politics/music will be the demise of the very reason why this was seemingly created: as an alternative to one person's narrow definition of punk rock.

HeartattaCk was off to a bad start to try and expand that interpretation in its first issue. Ultimately, we will all disagree. It's those who allow the debates to foster that will be the real winners. History doesn't have to keep repeating itself.

Bob Conrad. I can be reached at PO BOX 9382/Reno, NV 89507

All fashion, no substance. All fashion, no substance. This is the call of the tragically hip. Are you cool, daddy-o? Hey, man, if you're not into the look then you're just a square. Baby, baby. Things are things, man, can you dig it? I'm so cool. Look at me. I've got the look that kills.

The Freeze once sang a song that went like this... "If you dance the same and dress the same, it won't be long 'til you are the same. You look the same and act the same, there's nothing new and you're to blame..."

Warning: what follows is not meant to be an attack on any specific person or group of people, but rather all examples mentioned are simply that, examples. Criticism was once a mainstay of the punk community, but these days a lot of people have very thin skin. Criticism and debate are key components of the communication process. If you are unable to criticize or take criticism then are you not also unable to communicate? If you feel slighted by my opinions, which are after all no more than opinions, then feel free to communicate your own opinions on said subject.

The new trend, and yes it is a trend in every sense of the word, is to look cool and act wild, but say nothing. In the late '80s the straight edge scene deteriorated to homogeny. At every show the

Kent McClard

the engine...



...the idiot.

band members all looked the same, as did the audience, and the music being played became more and more the same and eventually even the way people acted on stage was cloned from the more popular bands. In the end most of the bands were interchangeable and so were 80% of the people going to the shows. Conformity was reached, and anything unusual or out of place was certainly suspect.

Today the same thing is going down. I can't know how it is in the rest of the world, but in California the buzz is all about how you look and the clothes you wear and the way you move. The idea these days is to gain popularity through mass conformity. Almost every band in California is based solely on conformity and the duplication of some other band. Today you can't be cool unless you wear tight pants, a tight shirt or sweater, a wallet chain, some sort of creepers or dress shoes, and if you're female you had better conform to the riot grrrl standard with your mini-skirt, cat eye glasses, and your lunch pail or fancy hand bag. Your music has to conform to the riot grrrl sound or to the "crazy way-out there chaos" of Antioch Arrow, End Of The Line, Universal Order Of Armageddon, or ultimately to the kings of nothing, Nation Of Ulysses.

Ironically, I think Nation Of Ulysses, a band that appeared so unique, started the most powerful trend in hardcore/punk in the last four years. They were a band based solely on "going off," having nothing tangible to say, and looking totally cool. They set the stage for the future. The message they sent was forget having something to say and go for the style, for the look, for the essence of cool. Nothing else matters as long as you look cool while you're doing it. And at the same time that Nation Of Ulysses was creating this image, the riot grrrl scene was starting to gain popularity.

Riot grrrl, at the central core, is obviously much more than a mere fashion statement. It is about ideas and it is indeed revolutionary in the messages it sends and the results it desires, but this "movement" that seems so thought orientated has been embodied by fashion and style. Riot grrrl is no longer about a way of thinking and grrrl power but rather it is about a way of dressing and the way you present yourself. Revolution through fashion, can you dig it?

The way you carry yourself and the way you present yourself is indeed important, I would never deny that, but it is not the end all of all things. Fashion cannot change the way the world behaves, only the way it looks. Today when I go to a show it seems that some sort of universal dress code has been applied. Everyone looks the same, and all the bands act the same. The total conformity is sickening. Shows are no longer about communication and jacking into a source of energy and inspiration, but rather the scene is a fashion show with each competitor striving to be just that much cooler than everyone else.

Not For The Lack Of Trying once played a show with Bikini Kill—who were quite good incidentally. The place was packed with riot grrrls. For the most part they were all totally turned off to Not For The Lack Of Trying because here was a band where not one member looked tragically hip, and to top it off the lead singer was a woman and she had the nerve not to wear a mini-skirt, a dress, or black clothes, and she didn't even have a lunch pail!! Instead, here was a woman screaming her head off wearing nothing more than a pair of jeans, some canvass shoes and a plain white shirt. No style, no sense of the cool, only the intensity of inner honesty. But her intensity and honesty and talent were of no concern, because if you don't look cool then you certainly can't be cool. Grrrl power, yeah, but only if you're a cool grrrl.

On the other hand, a band like Antioch Arrow that generally sounds like total crap live is hailed as the best band in California because they look so cool and act so wild. The last few times I saw them their bass player usually spent more time with his hands floating in the air then actually playing his bass. When they play it is all just a roar of nothing. The only truly tangible sound is the drums, which are played very well, but a band cannot be based only on great drumming. Fortunately for them their sound is ultimately irrelevant because all people really want these days is to see some cool looking people go crazy. Style first, sound and substance last. After all, Antioch Arrow wears those tight clothes and they look soo

coool. Dig it man, that dude's jacket is soo bad.

Conformity of the masses, man, now that's cool. Hey, like if we all dress the same then like we will all be the same and then like the system will just fall down at our feet and like it'll be so cool, man. Boring. Take a look in the mirror folks. Can you tell yourselves apart from your neighbors? Are you competing with your friends to see who can look the coolest? Do you watch MTV or read *Sassy* to stay up to date on the coolest of cool fashion changes? The so called underground fashion that you folks are conforming to is the same "underground" fashion that the mainstream is selling as an "underground" fashion in K-Mart, Bullocks, Sears, Broadway, and Macy's. You can use words like "underground" and "rebellion" until you're blue in the face but your precious fashion will still be mainstream. You are bought and sold.

Life imitates art in a world where conformity is the rule and individuality is a marketing slogan, and when the art being created has no substance then life has no substance. Looking cool doesn't mean you are cool, and looking rebellious doesn't make you a rebel, and in the '90s looking punk doesn't mean you are a punk. If image is all you have to sell then you are the mainstream, and perhaps you're not half as cool as you think.

The funny thing is that half of you wore "skater clothing" four or five years ago (and of course skate fashion has nothing to do with actually skating), and half of you will look like whatever new trend comes around next year. Some people are born to follow, or is that born to shop?

.....

Endnotes: I am not actually saying that any band or individual is at fault or responsible for any of this, but rather that it is a tendency that seems to be affecting the entire scene. I use Antioch Arrow as an example because I think they are probably the most popular band in California in the "hardcore" scene right now, and even though I think the people in the band mean well, I am left empty by what they have to offer as a band, which is an aside to the fact that they are probably good people. But the real problem is the way the scene in general is acting towards them, and to other bands that "look cool and act wild." I personally think hardcore is about more than aesthetics, and I am disappointed when most of the new bands are simply trying to duplicate the behavior and grooming habits of a band like Antioch Arrow rather than trying to create an honest direction of their own, and I am frustrated by the fact that fashion is becoming more of a concern than ideas and principles.

Normally I would have to say that these complaints of mine are extremely petty, but at the moment we live in a time when the mainstream fashion industry and the rock industry are using "alternative" as a selling tool. Our fashion is easily duplicated, mass produced and sold back to us, but our culture cannot be bought and sold. Our principles, our ideas, our dreams, our emotion, and our code of ethic cannot be bought or sold. Those things belong to us, and they will always belong to us.

So in these times we need to be extraordinarily careful to make sure that we don't lose sight of what is and isn't important. The hardcore/punk scene cannot be based on fashion and style, it has to be based on ideas and ideals. Otherwise we are bought and sold. This holds true to all factions of punk and hardcore. It doesn't matter if we talk about the hardcore scene, the riot grrrl scene, the anarchist/crust scene, the straight edge scene, the punk scene, the power pop scene, or the dirt punk scene. What makes all of us unique and interesting is what we hold in our hearts and minds. Our outer shells may be cool to look at, but if they are hollow and shallow then we are left with nothing to build a culture around. And ultimately what this is all about is the creation of a culture that belongs to us. We need to make sure that our interests in fashion and looking hip don't interfere with what is truly important, and we need to always make it clear to new people that are dabbling in our worlds that we are about much more than a tight pair of jeans and a cool pair of shoes, or a piercing and a belt buckle.

Please, I implore you, if you feel slighted then please respond. I will gladly print other opinions on this subject! (17)

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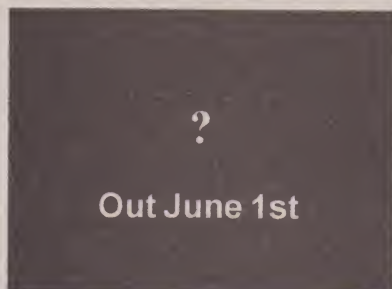


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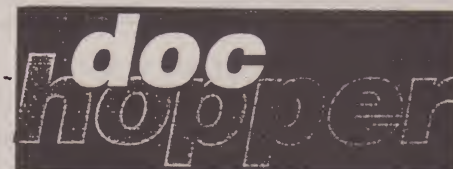
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We will only review one issue of each 'zine per issue, so please only send one. It's nice to have something to read but we need sleep, too. — Lisa

ANAHKAY #4 8.5x5.5 29¢ 16pgs.

I attest that this is the finest 'zine coming out of the awesome Los Olivos punk scene. This is the quintessential goofball masterpiece that focuses on the thriving glam scene (you thought it was dead) and has lots of comics that were either produced out of boredom or these are psycho-maniacs. The only drawback was all the boring, and hard to make out, pictures of bands. These fellows sure are comical and this 'zine is only one stamp. P.S. My cat took a long nap on it so it must be okay. DD (PO Box 935/Los Olivos, CA 93441)

ANNOYANCE #6 8.5x5.5 \$1.50 34pgs.

This zine has a very funny and creative interview with Pounded Clown, an interesting piece about growing up and turning 20, and some wacky comic material called "Migraine Boy". Also includes live record, 'zine reviews, and a Sloppy Seconds interview. There's also something about Pez and yo-yo's. DD (Vassar College, PO Box 3092/Poughkeepsie, NY 12601)

ARM'S REACH #3 8.5x11 \$2 52pgs.

Arm's Reach comes at you with a nice layout and typical zine stuff like interviews (Ray Cappo, Naked Angels, Stephe Perry) and reviews. I felt compelled to like this 'zine since it was so much easier to read than most of the things I see these days. But the content just bored me and occasionally bothered me. For example, the Naked Angels interviews revolves around milk and Vedic culture and it seems like nobody present knew a whole lot about the latter other than random conjecturing based on Krishna information. And readers should beware of random straightedge and vegan propaganda. I really did not need to know this much about straightedge and what a good straightedger should be versus the bad people that constantly get trashed by the editor with pseudo-ethnic language. The point seems to be something to the extent of: be like me or get your cranium cracked. There are good points to the zine but I couldn't get over the ego trip. Not all too impressive but maybe you are into that. AM (PO Box 4, Station C/Toronto, Ontario/M67 3M7/Canada)

ATTACK POETRY #1 8.5x5.5 29¢ 1pg.

At first I wasn't sure if this was for review or what. It's just a page of poetry done by some people on the East Coast. There was nothing I found particularly striking or noteworthy on either side of this page. If you are a real poetry buff, this might interest you, but I'm not and it didn't. LO (79 Cottage/Albany, NY 12203)

'zine reviews

ATTITUDE PROBLEM #26

8.5x5.5 \$? 28pgs.

Lots of different things going on in this issue. Articles on gardening your own food, true animal rights, Norway's whale killings, and widening the M25 (a road I've never driven on but the author feels it stinks for the environment). Interviews up the butt with Econochrist, Bratmobile, Kill Rock Stars, and Disaffect. Plus 'zine, demo, and record reviews. LO (PO Box 2576/Colchester Essex/C03 4AY/England)

BAD FOOD FOR THOUGHT #3 8.5x5.5 \$? 30pgs.

This clean cut and paste 'zine is filled with personal writing, little politics here and there, and some reviews to top it off. The topics are all familiar; it's the personal writings that keep this 'zine afloat. If this is really your cup of tea, then get it. If you are from Canada (like Yannick), then get it. But if you miss it, don't worry, there are many others out there like it. RF (38 Ravenhill Rd./Winnepeg, Manitoba/R2K 3K5/Canada)

BEEBLE BROX #2 8.8x5.5 small donation 24pgs.

This 'zine wasn't very exciting for me. The articles include a Genitorturers scene unity essay, a guide to Iacoi Simi Valley bands, as well as DOS and Sensefield interview. I did kinda care about the part where he complains about being a telemarketer. Everyone complains about it but it still doesn't seem that bad to me. LO (24608 Gardenstone/West Hills, CA 91307)

BIBLE RECONSIDERED 8.5x5.5 \$1 20pgs.

This 'zine takes the Bible and kicks it around the room for about twenty minutes. Then waits a couple seconds and kicks it around some more. Totally complete in its intelligent criticism of the characters and practices of the sacred book of shit. I read it twice. LO (PO Box 820407/South Florida, FL 33082-0407)

BIG HARD NEWS #12 8.5x5.5 free 20pgs.

Big hard rambling going on here, mostly just personal thoughts on stuff. It just didn't go anywhere for me. I couldn't really get into it so I don't have too many thoughts on it. Except for the fact that it's pictures were dumb. LO (PO Box 02832/Detroit, MI 48202-0832)

BLACK MARKET #11 8.5x11 \$2.95 68pgs.

This 'zine is an example of what NOT to send in for review. It's a corporate, sexist, stupid piece of trash with interviews of bands like Tool and Anthrax. I guess HaC got put in some lame mailing list of where to send crap. I can only hope it doesn't happen again. This is not what I want sent in for review; anything like this that comes in will be used for kindling. LO (405 W. Washington St. Plot#212/San Diego, CA 92103)

BLEAK HORIZON #2 8.5x5.5 \$2 32pgs.

This is a grindcore/death metal 'zine that is basically all interviews with crazy bands such as Disorder, Doom Death, Possessed, Meat Shits, C.F.D.L., Smegma, and a whole bunch of others. There's also many reviews of zines and the latest in grindcore, etc. Isn't it cool how every grind/crusty has their own little insignia with scary scribbled letters? This bad boy even smells kinda like Frank's jacket. DD (28 Mount Pleasant Rd./Wallesey, Merseyside/L45 5EW/England)

BORKENKAEFER #3 / 1516 #1 5.5 x 8.5 72pgs.

Since the whole split-zine is in German, it makes no sense to write the review in English. Fangen wir mit dem Erfreulichen an. Borkenkaefer ist eine nette Villa Kunterbunt. Musikaessig gibt's ein Interview mit Innocents, Konzertberichte und Plattenreviews. Daneben ein Bericht ueber das geplante Mercedes-Benz Testgelaende in Papenburg und ein Interview mit einem Mitglied des Bundesverbandes der Tierbefreier/innen, welches aber sehr oberflaechlich ist. Am besten kommen die Fussball-Berichte rein, macht Spass sie zu lesen. Weiss allen in allem zu gefallen, ist aber nicht unbedingt mein Clausthaler. 1516 ist einfach nur dumm. Das "Interview" mit Take Out The Trash streckt sich ueber 18 Seiten und ist das Bloedste, was ich seit langer Zeit gelesen habe: Dorfdeppen. Das gleiche gilt fuer Operation Divi-Interview, die Konzert-Reviews und den ganzen Rest. Totale Papier- und Zeitverschwendung. Tut mir leid fuer Borkenkaefer. CN (Dr. Metzger Strasse 7/D-46325 Borken/Germany)

BRAVE NEW WORLD #2 8.5x5.5 \$1 24pgs.

Plenty of political issues addressed in this 'zine with the simple cover. Be it religion, war, or anarchy, these boys are gonna give their two cents on it. So of course the writing that isn't about that is about what they feel about what's going on in the scene. A special note on the disappointment concerning how straight edge has gotten worse. LO (PO Box 252/N. Kingston, RI 02852-252)

CAN'T FORGIVE #2 8.5x5.5 free 28pgs.

Man, this is depressing. It shows the dark side of *Incision* editor, Dave Mandel. I really like the writing style, short and to

the point. And good

points are made regarding the state of hardcore today; but the inside stories are too hard to relate to. I knew some of the people and even lost interest. The highlight by far is Dave's experience in the pornographic realm, it left me with a really wierd feeling. RF (23391 Mulholland Dr. #430/Woodland Hills, CA 91364)

CARBONATED CRACK #1 8.5x5.5 \$1 36pgs.

The authors of this 'zine obviously took etiquette lessons from *Dirtboy*. Interviews with Scapegrace and In Vain, the regular reviews, and some other shit, too. If nothing else, it had good pictures. LO (PO Box 7210/Prospect, CT 06712)

COMMODITY #1 8.5x11 \$1 30pgs.

Still following those who've left for bigger and better things? Still wondering why? This 'zine asks all the right questions to Samiam, Green Day, Jawbox, and Quicksand. Full of interesting points that allow the final decision to be made. RF (14 Palace Rd. Apt.12/Boston, MA 02115)

CONCRETE PROPHETS/IRON HORSE 5.5x6.5 29¢ 20pgs.

Here's a split 'zine from the Texas region of the country. The *Iron Horse* portion contained remedies for dandruff (something I desperately need) and for laryngitis for "all of you who are in an angry scream band". There's also a cure for eyestrain, which you'll definitely need if you read this 'zine. The *Concrete Prophets* side is some short essays and a few pictures, including an obligatory Spitboy photo. DD (208 E. Mason/Ft. Worth, TX 76110)

CONTRASCIENCE #3 7x8.5 \$1.75 24pgs.

The front says "WAR=FUN" and inside you get to read about war toys, playing war and how some people never seem to outgrow these games. Also inside is writing on capital punishment, political artists, why the editor listens to punk instead of alternative, a racial incident the editor was involved in earlier in life and interviews with Propagandi and the people who run Extreme Noise Records in Minneapolis. Overall this was a good solid read. BH (2131 80th St. So./Wisconsin Rapids, WI 54494)

CRACKS IN THE MARTYR #4 3x5 58¢ 36pgs.

This is the best thing I've read all month. Not for the weak minded, this 'zine explores the innermost thinking and feelings of it's author. I followed him through different topics, and modes of thought, and enjoyed the ride. Plus, it fit neatly into my back pocket. LO (PO Box 77432/Washington, DC 20013)

DANGERFOX #2 8.5x5.5 \$1 (or zine/tape trade) 38pgs.

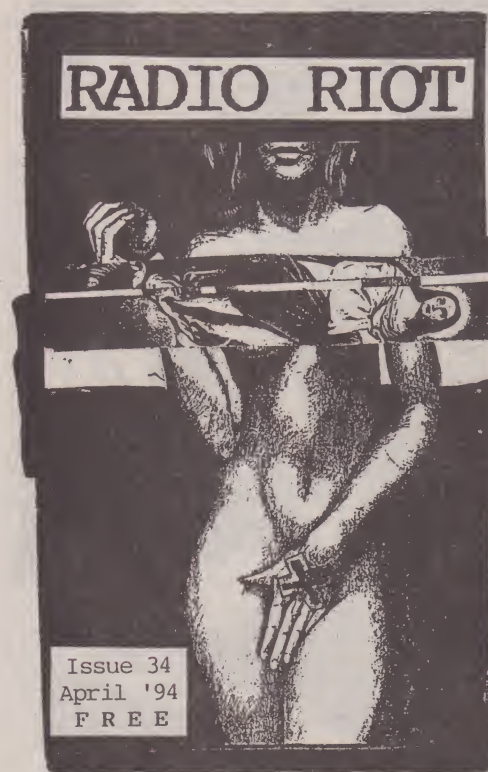
This 'zine gets the ol' Druff thumbs up! It's friendly, funny, and serious; which is a good combination in my book. There's an interesting story about poor folks who try to scam, which is weird because it shows how to scam others by making paper quarters. "Don't pay for nothin' you can scam with a little intelligence." Also includes a well written personal account of a rape victim, which is on the serious side. The Rancid interview is really cool because the interviewer prank called Lint, pretending to be Rikki Rachtman, and proceeded to ask some stupid MTV-esque, punk-wannabe questions. There's comics and a lot more so order it. DD (604 E. State St./Ithaca, NY 14850)

DIRTBOY #5 8.5x5.5 \$? 24pgs.

Dirtboy offers a wide variety of crap for the little pessimist in all of us. FYP tour diary, pro-abortion thoughts, and tons of lame little comics involving the words "fuck you". If that isn't enough to fill your belly there's also stuff about peeing on pizza, getting your friends in trouble, and addresses of celebrities to harass. LO (PO Box 1112/Torrance, CA 90505)

DOGPRINT #2 8.5x11 \$1 44pgs.

A straight edge, pro-dog fanzine? What will those crazy kids think of next! This 'zine is big, thick, and packed with photos of bands who hold the edge. The author interviews Snapcase and Engage, exposes pet store and factory farming cruelty, and writes a tear jerking story about a dead dog. Remember: Love dogs, don't abandon them. LO (RPO Box 700/501 Ramapo Valley Rd./Mahwah, NJ 07430)

**DON'T ASK ME SKATE ZINE #7**

8.5x5.5 \$1 16pgs.
This is an alright 'zine that includes a short interview with Tony Hawk and an article about childhood idols

when sending for 'zines always consider postage costs, especially if you are from another country, and free doesn't mean you shouldn't send some stamps...

which I could relate to. There's not that many skate pictures, unfortunately, and some interview with a nit-wit named Rich Johnson of John Doe zine about women, ganstas, and drugs. Needs a little something. DD (8647 Cox Rd./Indianapolis, IN 46221)

EYE NINE #5 8.5x11 two stamps 32pgs.

The Eye Nine folks come up with a pretty decent 'zine that has something to say and states it clearly. The columns aren't too interesting but are written well. The highlights are the interviews with Art Farmer, Jason Seale, and J Church. I usually don't enjoy interviews but these were nice, short, and expressed a few relevant thoughts. Not great but entertaining for a few minutes. AM (2213 Mariner Circle/Raleigh, NC 27603)

FEAST OF HATE AND FEAR #3 8.5x5.5 \$2.32 in stamps 52pgs.

The guy who makes this 'zine went through some real hell to achieve an interview that I thought only Gerald could get: Charles Manson! (Over the phone of course.) I was so stunned by this one feat I didn't read any other parts of the 'zine. The interview pretty much solidified my view that Charles Manson is the biggest freak ever. He kept babbling about all kinds of stuff that I, and the interviewer, could not understand. Some of it made sense, but the rest was a collage of naw, man, yeah, and fuck. There are some reviews and other articles in this 'zine but if you read it you'll probably just ignore them and go straight to the Manson interview, too. Amazing. LO (PO Box 820407/South Florida, FL 33082-0407)

FILLER #1 5.5x8.5 \$1 16pgs.

I don't quite know what I could say about this zine that the name doesn't say itself. They talk about a band called Skinhead Magnet that I've never heard of them, a dumb comic, and some other stuff. The only thing good in this 'zine was a Filler Zine screened paper lunch sack. I used it to get rid of the hiccups. LO (1404 Dakota St./Dothan, AL 36303)

FLY BY NIGHT #1 8.5x5.5 \$1 28pgs.

A very humble beginning for a 'zine. Pieces on dreams and the blueroom (an ex-place for shows) make up all the original writing. Then there are interviews with THD records, Gauge, and the Grups. Nothing spectacular but nothing annoying. This 'zine is at medium and could either go up to high or flicker out and die. Hopefully, it will move on up and incorporate more writing and less filler. AM (49 Colony Square/Angleton, TX 77515)

FORECAST #1 8.5x5.5 2 stamps/\$1/or trade 16pgs.

First of all, this 'zine should get points for being well made. I don't know how this person was able to get their hands on an expensive scanner that lets one print on/around such nice pictures. Each page consisted of a different topic, written on by various people, that ended up being pretty interesting. The subjects ranged from love and communication to favorite/most hated things in the scene. A nice little read. LO (PO Box 24812/Tempe, AZ 85285)

GARAGELAND #1 17x11 \$2 12pgs.

If you are looking to take part in some serious crime schemes, this 'zine is for you. Thanks to these folks, I now know how to make my own color box (which allows me to make free calls pretty much anywhere because I hook it onto a telephone pole), how to make my own gun and the appropriate punk body armour, and how to build my own pirate FM radio and TV transmitters. These well armed, calling cardless, punkers are out to destroy the world of fashion and do a bunch of graffiti as well. Look out, they may be coming for you next San Diego. LO (PO Box 14307/Dinkytown Station/Minneapolis, MN 55414-0307)

GHOST DANCE 4x6.5 free? 16pgs.

I read this one more than once. Visually, this 'zine was really appealing to me. Not because of band photos or anything like that but the sketches and type fit nicely together. The political/personal writing is intelligent and artistic. I suggest this zine to anyone interested in that artsy-fartsy type of stuff. LO (4910 Washington St./Downers Grove, IL 60515)

GLOOM/DRESS TO OPRESS #1 8.5x5.5 \$1.50 36pgs.

Frank Burkhard, where are you when I need you? This is a split grind core 'zine with photots, record reviews, scene stuff about Albany, and a comic starring a skinhaed boy with a DRI shirt. Both side have basically the same content but the Dress To Opress half had more writing. LO (PO Box 2263 Albany, NY 12220-0263)

HEAVY ROTATION #1 8.5x5.5 \$1.50 16pgs.

This 'zine contains an article about Brady psychology (yes, as in the television show), rambling, and reviews. The Brady Psychology piece was amusing but could have been a lot longer. The reviews don't say much and there aren't many of them. Overall, I was left wondering where the rest of this zine is and why the hell it cost one dollar and fifty cents. AM (3421 SE Micanopy Ter./Stuart, FL 34997)

HEARTATTACK #2 8.5x11 \$1 48pgs

Much, much better, even though still in an incubation period. This time around HaC steps off the MRR wagon and attempts transformation with the remains of No Answers. The interviews are longer and more in-depth, there are more photos, and the type has gotten way smaller. There is still room for progress, but the whole thing is moving to a distant location... AB (PO BOX 848/Goleta, CA 93116)

I AM NOTHING #1 8.5x11 \$1 26pgs.

Phillip seems to have produced this 'zine after some sort of romantic trauma, for there is a lot of writing about broken relationships and trust. Also some writing on straight edge and religion as well as occasional quotes from bands every few pages. The most prominent element of this 'zine surfaced in the fact a computer did the layout. Everything is grainy and very macintosh looking. The band photos are scanned and the contrast is not good at all. Not much substance to this but honest for the short time. AM (4462 Freeman Rd./Marietta, Georgia 30062)

IDIOT NATION #4 8.5x11 \$1 30pgs.

This 'zine isn't bad, it's just like so many other straight edge 'zines. It's got the same interviews with Shelter and Endpoint that you've already seen. It also includes some mediocre political ramblings. Cut and paste with photocopied photos. There's so much better out there for your buck. RF (19730 NE 22nd Ave./North Miami Beach, FL 33180)

I HATE YOU FUCKZINE 8.5x5.5 free 12pgs.

A couple straight edge boys were messing around and came up with 'zine. If you're into threatening those who are not "true till death", this 'zine is for you. If you are into the macho "straight edge means I'm better than you" stuff, then this is right up your alley. You should be warned however, this 'zine is a total joke, just like back in the day. Ha ha ha ha ha... LO (There is no adress, I guess XChiselX and XJohnny EdgeX are a bunch of sissies.)

INK TO PAPER #1 8.5x5.5 free 20pgs.

After reading the intro the this 'zine, I was expecting some interest in some good writing to follow. Much to my surprise, there was but four pages of record reviews and the rest were pictures. The pictures were of semi-nice quality, done with a computer scanner so they can be stretched out long and disorted. Mind you, the pictures were nice, but I wanted more. LO (PO Box 5808/ Glendale, CA 91221-5808)

JERK WATER #1 8.5x5.5 \$1 and 2 stamps 28 pgs.

Writing, writing, writing, and more writing about all kinds of stuff. There's a section on how to pull off mean tricks that I hope never get pulled on me as well as some other interesting little tid-bits. Plus there's a Vegan Action interview and recipes for a lentil dish and vegan chocolate shake. Yum! LO (3337 California St./Berkley, CA 94703)

KING'S MOB RETURNS 8.5x11 free 28pgs

These people seem really, really confused. They seem to be a strange faction of the extremely conservative left wing. Strangely enough they seem to be against abortion while being against pro-lifers, and they abhor sex and at one point claim that anyone who dies of AIDS is to blame for their own death, and then they are against major corporations and the government, but they're against censorship and want all drug users to die. They even have quotes from me and from Manumission enclosed within, as if anything appearing in this 'zine is close to our hearts. There is a latent sense of spirituality that seems akin to Krishna consciousness, which is the only explanation I can offer for what seems to be so strange to me. Worth reading, but please go armed with cynicism. KM (61 East 8th St #230/ New York, NY 10003)

reviewers: LO = Lisa Oglesby, BH = Brett Hall, SS = Sonia Skindrud, AM = Ani Mukherji, KM = Kent McClard, DD = Dan Druuff, RF = Rob Frasier, CN = Carsten Nebel.

KIDNEY ROOM #1 8.5x11 \$1 30pgs.

This editor definately has a tight grasp on what straight edge means to him. Very intelligent and well thought out arguments and discussions. Excellent layout and very interesting, even though it lacks the usual band photos and interviews. They are not missed. A must for all 90's edgers. RF (PO Box 589/ Village Station/New York, NY 1014)

LET ME LIVE 8.5x7 \$? 28pgs.

Here we have a cool looking 'zine that mostly focuses on the state of straight edge, along with articles about homophobs and personal accounts. It tends to drag during the personal poems/stories which are often so vague that I can't say I know what the editor is trying to say; much like the songs being sung by a lot of the popular bands today. Some of it is pretty good though, it has a nice layout and some potential. DD (PO Box 29382/Columbus, OH 43229)

LIBRARY PUNX #1 8.5x11 50¢ 36pgs.

I was suprised at how much this 'zine was actually informative and interesting-unlike some other releases from Joe. The major thrust of the info in this 'zine stem from ideas expressed in *No Longer A Fanzine* like cigarettes=death=happy Joe and everyone should kill themselves because the world has enough people. The 'zine is all photocopied from books, hence the name, and it is a nice break from the usual lameness. LO (142 Frankford Ave./Blackwood, NJ 08012)

LIKE DUST I'LL RISE #4 8.5x5.5 \$? 16pgs.

This one is a real quick read; I was able to go through it in about 10 minutes. Very detailed comparison of modern and past straight edge scenes. They complain about the shit talking of the old scene but then go on to discredit the new scene because of the clothes people wear? Sounds like shit talking to me. Great photos of your favorite old school bands. RF (68 Gates Mill/ Trenton, NJ 08690)

NERVOUS BREAKDOWN #2.5 8.5x11 58¢ 6pgs.

There were some really interesting things going on here. While complaining about thier town and people they know (a 'zine staple) wasn't anything new, I liked the writings about personal abuse and frustration in relationships. Some of the opinions expressed in the "fuck off" page weren't my cup of tea, but then again, nothing hardly is. LO (PO Box 5099/Vienna, WA 26105)

NIL BY MOUTH #2 8.5x5.5 \$? 15pgs.

Toy and complete *Punchline* rip off. Far from being as good. RF (85 Devonshire Lane/Tottenham, London N17 7NE/England)

NO LONGER A FANZINE #4 8.5x11 \$1 76pgs.

I looked forward to review yet another installment of what Joe thinks is punk, because I had met him before and knew what to expect. The interview with writer Abraham Rodriguez Jr was interesting enough to make me want to read his book, but that's only because Joe wasn't the one talking. There are also tour diaries and personal thoughts on varying issues from Joe Girvasi and some of his friends; which fill most of the 76 pages. My favorite part of the 'zine was the hate mail he had recieved and repounded to. This was so, not only because people call him on his sexist, elitist, self centered behavior and babble, but also because Joe took some personal shots at me here, too. I met him last summer and was less than pleased. Ah well, since we all can't be as punk as Joe I guess we should just shoot ourselves now like he suggests. I'm sure he won't like this review, even though it might make people want his 'zine, but I don't care. LO (142 Frankford Ave./Blackwood, NJ 08012)

NOT ASHAMED #3 8.5x5.5 \$1 28pgs.

According to the editor, this 'zine was written in a day, which kinda shows, as there is liyttle solid reading material here. The piece about Native Americans was o.k., but sorta redundant. There is a cool thing about riot grrl myths and facts but it was stolen from *Fucktooth* 'zine. Short articles about religion, homelessness, and patriotism as well as record and 'zine reviews are included. There's also some writing stolen from a guy named Kent,



which is getting kinds boring. DD (PO Box 1982/Roanoke, VA 24008)

OUTBACK MAGAZINE #10

8.5x11 \$? 26pgs.

This is primarily a music magazine with many well written articles on bands such as Railhead, Quicksand, Orange 9mm, NoFX, Gasoline, and Soulow (the editor's band). The Fishbone article proves what dicks they are as their tour manager stole the editor's film and wouldn't give it back. The Bad Brains article is pretty typical of a once great band, to quote Dr. Know "gayism is not a natural thing" and "I have no comment for our gay fans". Lots of photos and good articles. DD (5255 Crane Rd./W. Melbourne, IL 32901)

PEOPLE'S POPULAR MONTHLY 6.5x8 \$1 32pgs.

This 'zine is into antique pictures. It's all Norman Rockwell, and the like. What is leftover is little sarcastic writings about the way things work. Or don't work. It was alright but nothing special. LO (4816 Winthrop Ave./Indianapolis, IN 46905)

PUNK PLANET #1 8.5 x 11 \$2 56pgs.

Just as *HeartattaCk* was spawned by the changes at *MRR*, so comes forth *Punk Planet*. Again, much like *HaC*, *PP* suffers from *MRR* cloning burn. The reliance on computers and the stylistic impersonation of *MRR* is hard to avoid. Otherwise, *PP* is a solid 'zine utilizing interviews, columns, reviews, scene reports, and such... Bravo to anyone that is so twisted as to embark on the comittment to a regularly published 'zine. Hopefully both *PP* and *HaC*

will survive for a couple years at least. Definitely check this out if you're interested in the whole *MRR* controversy. KM (PO Box 1711/Hoboken, NJ 07030-9998)

QUARTERFLASH #2 4.25 x 5.5 25¢ 30pgs.

This one's a quartersized dollup of largely handwritten word by a guy who's trying to wade through the muck of his mind and maybe make some sense of it. We're encouraged to eavesdrop. I don't know, as both a writer and reader of this kind of therapeutic, self-exploratory, in-need-of-affirmation communication, I can attest to the reality that it's much more fun to write this stuff than it is to read it. That is, unless you read something that is just so *you* that you freak out and want to marry the source of the said passage. All the same, I found a good deal of it interesting like the piece on conforming to non-conformity, the pages on the pain of loneliness and the fear of death, and its general super-questioning, society-is fucked, relating-to-people-is-so-hard slant. SS (1617 Brookvale Dr. #1/San Jose, CA 95129)

QUEENIE #3 3x5 free 16pgs.

The writing here is the personal and emotional side of *Up Yours*. Pretty much the whole 'zine revolves around things she feels bad about. That stinks, but the 'zine is good. LO (434 Woodlawn/St. Louis, MO 63119)

RADIO RIOT #34 8.5x5.5 free(send stamp) 10pgs.

This is a collection of little thoughts on punk related things like straight edge, traveling to Berkley, and other tid-bits. It's a pretty good read for how short it is. It's free too! DD (19 Union St./New Brunswick, NJ 18901)

SANCTUARY #1 8.5 x 11 \$? 34pgs.

A hyper-screened, large-print job that spotlights lyrics by the ed.'s favorite acts (from Samiam to Tori Amos), big 'zine and band plugs, and blown up photos of his friends. Healthy opinions on the stupidity of pride and the unfortunate appearance of organized, evangelical Christianity in hardcore. Also, a male perspective on the women's movement and a woman's on abortion. Good too is the presence of a Still Life interview. But the best inclusion is the very timely piece on the cultural expropriation and exploitation of Native American sacred traditions. Tribal art tatoos on white boys are something I always had a hard time getting behind. SS (210 W. Union #21/Fullerton, CA 92632)

SAND IN THE MACHINE by Lee Diamond 8.5x5.5 \$4 80pgs

While not really qualifying as a 'zine, this isn't really a book either, but more of a collection of writings by on Lee Diamond. Subjects cover major label business practices to a discussion of the so called "Generation X." All of Lee's

that type of girl." At this point, Liz decides to tell him to go to hell and kick his butt out of her house. This one is the best because it shows what a bastard Joey really was. Go Liz! P.S. They have a short Heavens To Betsy interview, too. LO (6510 Specht Ave./Bell Gardens, CA 90201-3042)

TEENAGE DEVO OF HORROR #4 8.5x5.5 50¢ plus 2 stamps 30pgs.

Are you interested in music such as the Go-Go's, Elvis Costello, and The Jam? Do you like silly stories and interviews with the Yahmos and Jenipher the Punk? Well this 'zine is one of the finest coming from the Santa Barbara/Goleta area. Probably the slickest issue yet, with a color cover and plenty of guest editorials and letters. Order it soon, supplies are limited. "They said it couldn't be done..." DD (2407 Chapala St./Santa Barbara, CA 93105)

TIME #2 8.5x5.5 \$1 36pgs.

This is not your average straight edge 'zine, in these pages there is a lot of interesting observations and thought. Also included are interviews with Current, Tony Rettman of Consequence records, and Warzone. The highlight of this 'zine is the Warzone interview; it's the funniest thing I've read in a while. Sadly enough, Warzone is serious. The only downside is the cheesy layout of the photo centerfold thingy. Otherwise, a worthwhile read. RF (117 E. Cedar Ave./St Louis, MO 63119)

TOO HECTIC #4 8.5x11 \$1 20pgs.

The only thing I liked in this 'zine were the *MRR* style columns by people I've never heard of. The record reviews (of bands I didn't like) didn't do much for me, no surprise there, and I didn't read the interviews with Scared Straight, Ill Repute, Phalse Prophets, Malignus Youth, and EBS. The whole thing was too out dated and old school for me. LO (111 Botany St./Garfield, NJ 07026)

UNDERDOG #7 8.5x5.5 2 stamps 32pgs.

Diversity is the key here. Diversity is good and this is no exception. Includes interviews with artist Jason Seale, jazz legend Art Farmer, J-Church, and a band named Resol. Also packed in there are columns, reviews, and a couple of unfunny comics. The crisp computer layout makes it appealing to the eye, but overall it leaves me very empty. Nothing too groundbreaking. RF (2213 Mariner Circle/Raleigh, NC 27603)

UNDER THE VOLCANO #19 8.5x11 \$2(or free on NY) 46pgs.

Newsprint in the magazine format, primarily focusing on music. Lengthy interviews with Killdozer, Fluf, Estrus Records, and some guy who works for a morgue and picks up dead bodies (really interesting). This also contains an informative expose on Oil

music and its history. Which ain't just about racists with big boots.

There's also alot of collumns and reviews. DD (PO Box 236/ Nesconset, NY 11767)

'zine reviews

writing is well

done, and he always manages to hold the readers attention. The only real flaw here is that most of the material has appear in other formats. Excellent. I hope more "scene people" will do this sort of thing. KM (New Forum/476 E South Temple #175/Salt Lake City, UT 84111)

SANDBOX 5x4 free 6pgs.

Reading straight edge fanzines usually involves being bombarded by the same old layout of photos and "be straight or be dead" logos, this zine was a little different so I guess they should get some credit for that. Inside you'll find the their tour diary, an interview with Caste, what SE means to Justin Suburban, and some record reviews. Some of the more interesting articles were a girl's eye view of how stage diving shoudn't include getting felt up and some comentary about a guy getting labeled sexist. LO (PO Box 974/Newton, PA 18940)

SECOND GUESS #10 8.5x5.5 \$1 43pgs.

This is well written and was fun to read on the bus. This includes a goofy expose on the funniest things people have seen or done, which made me chuckle (but not pee my pants). A lengthy in depth article on male on male rape which reads like a college essay, and a month in the life of a Seven Seconds member provide good reading. There's some pictures and zine/bok reviews also. DD (PO Box 9382/Reno, NV 89507)

SODA JERK #2 8.5x5.5 free 24pgs.

I wasn't that excited about this 'zine till I hit the section about favorite Degraasi Jr. High memories. Here's mine: It was one of the later episodes, when the characters got a little more diverse. Joey, the guy with the panama hat who was in Zit Remedy, figures that Liz, the skinhaed but not racist girl with the fringe, is going to let him do the deed with her when they study at her house after school. Initially, Joey tries to be real smooth as he makes his moves, but just gets rejected. Then he finally produces the profalactic from his pocket and says: "C'mon, it's no big deal. I got protection and I know you want to. You're

UP YOURS #1 8.5x5.5 free 12pgs.

From the makers of *Queenie* 'zine comes another 'zine that would make Rush Limbaughs skin curl. Angry feminist thoughts about life, an expose of Ben Weasel, and some St. Louis scene updates fill this short but sweet little booklet. I totally related to the peice about going home from college duing winter break. Kudos to you. LO (PO Box 25/470 E. Lockwood/ St. Louis, MO 63119)

UNIT 33 #5 8.5x5.5 \$? 34pgs.

Compilation of various cool stuff from Arizona, including stories about work, how to get free stamps, a roadtrip, etc. Sometimes it's kinds dumb, like the story about shitting which resulted in "the stink that couldn't be killed with Madonna's kiss", and there's a boring Sinker interview. Plus a Horace Pinker interview and some reviews. It's still fairly interesting. DD (626 N. Kent Dr./Tucson, AZ 85710)

VIENNA SAUSAGE #5 8.5x5.5 free 16pgs.

I enjoyed most of what I found in this 'zine. The writing is well done and held my attention, it's also fairly weird. The only part I could have done without were some of the excerpts from the funny with sex part, but nobody's perfect. And for those of you with a sweet tooth, there are rootbeer reviews, too. LO (PO Box 20440/Baton Rouge, LA 70894)

WHERE'S JOHNNY'S HAND? 8.5x5.5 free 52pgs.

The cover of this 'zine was really the only thing that caught my eye. The picture, I think, is of the hippy character from the Young Ones t.v. show. Man, that character bugged me. Anyway flipping through the numerous pages, I saw lots of reviews and the names of about 8, or so, grind core bands that I couldn't read because of their exciting graphics, but they seemed to be pretty complete. LO (9 Druidville Rd./Liverpool 18 3EL/England)

Los Crudos are political hardcore. That's the only definition I could give them. They're an incredible band to see live, but even a more incredible band to talk with. That's just what we did. This interview took place in Martin's living-room among a mess of records and mail on April 23, 1994. Unfortunately, only Martin and Jose were present to talk, but they had a lot to say...

Los Crudos Interview: (4/23/94)

Los Crudos are Jose-guitar., Martin-vocals., Lenin-bass., Joel-drums.

Interview done with Martin and Jose, by Basil, Mark, and Mike...

HaC: Why should people care about Los Crudos and everything you do?

MARTIN: I don't think people should care about us. That's not one of my goals is to make people care about us. One thing I'm not doing is asking for the world's sympathy. We're just presenting our aspects or our views of certain situations that are...I don't want to say they're uncommon because I think they're fairly common in certain parts of the world, and we're just presenting it to people.

Basically, it's tough. We can only give forth our message, and just hope that people are just going to catch on and say, Oh, you know, and look at what we're talking about and find that it is a big deal, and it is important, although it may not touch everybody in every part of the world, but it does have an effect on a lot of people. It depends on the specific subject we're talking about, but I don't know, we're a band. I think a band has a lot of potential to do things. If we're going to be a band and just play our music, and nothing else, I don't think anything would happen, besides music. But bands have a lot of potential, and the power, I think, to do a lot of other things, and to move outside of just that music arena. There's a lot of other things you can do with the music to help a lot of people, outside this movement of ours. There are tons of things. The simplest thing you can do is a benefit show, or benefit records. Individuals within a band getting involved with other types of movements, or types of groups to help things out. It could be a community organization, or whatever. They're all different ways on an individual basis of relating to the world and the community, and just getting involved, and just as a band, as far as the music, you can use that for things too. Instead of just playing shows. We could just go up on stage and play, which a lot of bands do, but we decided...I feel that this punk movement is a movement, it's exactly that. It's a movement about sharing ideas and ideals and getting your ideas across to people and communicating with people, it's not just let's go up there and whip out our set and leave. I'm not into that. A lot of bands do it, but that's fine, that's their approach, not everybody can go up and talk between songs. It's not easy for people to do. I have a really tough time doing it, but I feel since what we're singing about is in a different language, and is sung so fast, that most people aren't going to understand it unless we talk about it. It also brings an attempt to converse with

audience. If somebody wants to talk to me afterwards about a certain thing that I said, that's a good form of communicating. If somebody doesn't like something that I said, they can come and talk to me and we can talk about it. If someone agrees with what I say, they can come up and say "hey, I agree with what you said." As far as the initial question, I'm sure there's people who don't like our band at all, and they don't care, they don't give a shit about what we have to say. Maybe there's people who just don't get it. They're so far removed, I don't know... We're not asking for people to care about Los Crudos. We're doing what we're doing and what we've been doing since the beginning.

The response has been pretty positive. I think there has been a really good networking and a good way of communicating with people from the approach we have taken. A show we did, recently, there was obviously people who didn't care about us and that was in St. Louis; when we came up against these nazi's. They decided to scream all sorts of insults during our whole set. They called us wetbacks, spics...They said "speak english or die," They said everything in the book.

JOSE: maybe they did care, they just cared in a bad way.

MARTIN: It was very weird because that was the first time we had encountered that, at that type of level at a show. That was a good example of people that didn't care and will never care. But I think it was merely because they are afraid, they have a lot of fears that they have to overcome, and they're extremely insecure about stuff. But I don't think we're that big of a threat. Oh, I don't know, maybe we are a threat to them, a threat that there might be some hope of change for them or that they might open their minds a little. Afraid that they might like somebody of a different background. And instead of wasting all my energy arguing during our set, I kept on saying what I wanted to say, what we usually do, and basically ignored their stupid asses. Because I wasn't going to pay attention to that shit although it was hitting me because I was hearing it, but I still said I'm going to say what I have to say. I'm going to say why this song was

written, despite all their little heckling and the comments they made. I was going to do it, and that's what our struggle, our movement, is about. But we know there's people out there who don't give a shit about us and maybe they are threatened by what we're doing but that's why we're here. We're here to say what we have to say and do what we have to do, and get out points across and get that network and communication between this band and other people, outside this band and outside of this area. So we can realize



photo by
Shawn Scallen

the political hardcore. My definition I could say they're an incredible scene, but even a more difficult to talk with. That's solid. This interview was in Martin's living-room full of records and mail from 1994. Unfortunately, Jose and I were present and Jose had a lot to say...

Interview: (4/23/94)
Guitar., Martin-vocals.,
Martin and Jose, by Basil,
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HaC: Do you think it would be
front of a hostile crowd instead
the preached" already? Like, it
show where the whole crowd has
Crudos 10 times and know what
agree and support what you said
crowd that has no idea, or that
have to say...

photo by
Shawn Scallen



MARTIN: I act in places that we have before. We're going the first time. It's never been there first time we were these are all new into that. Because neighborhood and in our neighborhood talking directly to a lot of our lyrics. But even within, be really hesitant preaching to the a lot of punks are be the first to say who or why people already know it are so many pro own punk scene/ lot of it is totally think even when on punk shows t ing to the conver similar problems ciety of, that we own scenes. It go totally into sharing new people, in n Louis situation come across it find that happen that's going to down the road. V to run into people us. And we're some people who like "wow", and what we have to thing. We don't same crowd all th see our friends even have people us in over a year they like us, but t to our shows.
HaC: Do you th a mission?
MARTIN: We're

LOS CRUDOS

body wants to talk to a certain thing that I'm communicating. If I say, they can come and what you said." As I'm sure there's people out there, and they don't care, what we're doing since

positive. I'm really good at communicating. I'm obviously not us and we came to a decision during the time we called us "speak everything

they just d because d encour level at a sample of will never be here be have a lot overcome, sure about re that big w, maybe threat that of change open their they might ent back-asting all our set, I ed to say, basically Because I on to that g me be- I still said ve to say. song was

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photo by
Shawn Scallen

that we have a similar struggle.

HaC: Do you think it would be better to play in front of a hostile crowd instead of "preaching to the preached" already? Like, instead of at a punk show where the whole crowd has been to see Los Crudos 10 times and know what it's about and agree and support what you say, but in front of a crowd that has no idea, or that's against what you have to say...

MARTIN: I actually want to play places that we have never played before. We're going to Indiana for the first time. It's so close but we've never been there, and that was the first time we went to St. Louis. So these are all new areas, I'm totally into that. Because we can play in our neighborhood and it's great to play in our neighborhood because we're talking directly to the source. And a lot of our lyrics people can relate to. But even within the punk scene I'd be really hesitant to say We're preaching to the converted because a lot of punks are fucked up and I'd be the first to say it. I don't know who or why people think "punks" already know it all. Because there are so many problems within this own punk scene/community. That a lot of it is totally messed up. I don't think even when we're playing full on punk shows that we're not talking to the converted. We will find similar problems that we accuse society of, that we will find within our own scenes. It goes both ways, I'm totally into sharing these ideas with new people, in new scenes. The St. Louis situation and I'm sure we'll come across it other times, we'll find that happen. And we know that's going to happen sometime down the road. We're always going to run into people who disagree with us. And we're going to run into some people who are going to be like "wow", and who really respect what we have to say. It's a rough thing. We don't like playing to the same crowd all the time. It's great to see our friends come out, but we even have people who haven't seen us in over a year and they still say they like us, but they just don't come to our shows.

HaC: Do you think Los Crudos has a mission?

MARTIN: We're going to sing what

we're going

to sing about, and if people don't catch on, we can't wait for the projects we like to do. That we're as effective as writing a song, or a project like the mural project compilation that we're doing is for our neighborhood. It's going to be issues and painted by women art borhood. Now that is going beyond scene. Everybody and their mother and children are going to see this not usually see or hear us at important to us. That's a specific will see that mural and they are that mural got to become, or what came from, that's not important thing is the mural is up and that strong message behind it. And we have things that we feel that picture outside the punk community aspect. We're not going to wait scene to go "yeah, let's rise up!" going to happen. I don't see that have other projects we want to do Shoshone Defense Project split has nothing to do with punk, but That goes back to what I'm saying bands believe in that we can do a than what bands are doing. It's to out a record. You can do other Within our community as punks That's kind of an art thing. We do several benefit shows lately, important, so we're going to do the struggle and the whole fighting within punk, yes it has to do with as just putting out records in place of thing, maybe it doesn't deal I'm still hitting on the question **JOSE:** Maybe we should define There are so many struggles.

MARTIN: Yeah. I guess the mission is trying to be responsible. One is with their parents and the so responsible for yourself because of school and out of the house, trying to make ends meet by selling a shitty job, or getting a good contribute to some part of the system aspect of things is that young people to become independent maybe the thing that what we're young people to do it themselves; system that they use which people on. And they don't have a club outside of it, or as a subgroup. doing is saying to young people label? You know you don't have that, you can do this shit on your





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we're going to sing about, and if people don't catch on, we can't wait for the world. We have projects we like to do. That we feel would be just as effective as writing a song, or more effective. A project like the mural project that this benefit compilation that we're doing is going to put up in our neighborhood. It's going to be about women's issues and painted by women artists in the neighborhood. Now that is going beyond the punk rock scene. Everybody and their mother, grandmother, and children are going to see this, that who would not usually see or hear us at a show. That's important to us. That's a specific goal. If people will see that mural and they are clueless to how that mural got to become, or where the funding came from, that's not important. The important thing is the mural is up and that there is a super strong message behind it. and let people see that. We have things that we feel that are the greater picture outside the punk community, or music aspect. We're not going to wait for the whole scene to go "yeah, let's rise up!" because it's not going to happen. I don't see that happening. We have other projects we want to do. The Western Shoshone Defense Project split 7". That really has nothing to do with punk, but it does in a way. That goes back to what I'm saying that we as bands believe in that we can do a hell of a lot more than what bands are doing. It's too easy just to put out a record. You can do other things, within. Within our community as punks, or outside of it. That's kind of an art thing. We've been asked to do several benefit shows lately, which are important, so we're going to do them. As far as the struggle and the whole fighting for freedom stuff, within punk, yes it has to do with that. But as far as just putting out records in punk, and that type of thing, maybe it doesn't deal with that. I hope I'm still hitting on the question.

JOSE: Maybe we should define the word struggle. There are so many struggles.

MARTIN: Yeah. I guess the most basic struggle is trying to be responsible. One struggle kids have is with their parents and the schools and being responsible for yourself because when you're out of school and out of the house, you're out there trying to make ends meet by selling drugs, getting a shitty job, or getting a good job that you can contribute to some part of the system. I think the system aspect of things is that they don't teach young people to become independent. That's maybe the thing that what we're doing is showing young people to do it themselves. They create this system that they use which people are dependent on. And they don't have a clue how to survive outside of it, or as a subgroup. And what we're doing is saying to young people that what a big label? You know you don't have to search for that, you can do this shit on your own. And just

showing them that we can do cheap concerts and do benefits and we don't have to go through promoters and that is another really positive thing. That's why we see it's important for our community and neighborhood that you can start a band, you play in basements, you can put out tapes and records and that's something great and in the long run may pay off. Show people independence, you know, we don't have to sit there on our knees begging for someone to drop something on us, or waiting on a miracle or something.

JOSE: Because it becomes like a myth, being in a rock'n roll band, or trying to accomplish certain things like having a community center. It's all things you say, well it's not really attainable, we'll take what we can get and wait and wait. Instead of working on stuff now, and getting it and then saying "Okay, what's next?" Then you're like "shit, we've got to do a benefit for this, or that..." and you start finding out that you can do things without having to wait for someone to say "Okay, here's your contract and your set." You limit yourself too much by doing that. You have so much time on your hands that you're wasting, waiting around.

MARTIN: Waiting for someone to give you the o.k. instead of giving yourself the o.k.

HaC: Let's talk about some of the benefits you're doing...

MARTIN: We've got the Shoshone one, we've got the mural one, there's a couple shows we played and that we're going to play. We were asked...recently there was a little kind of gallery space called "The Mexican Print Making Shop", and basically, this summer, they're making the world's largest woodcut print. It's going to be over 2 blocks, or 200 feet or something like that. They want us to play a benefit show to help them. What else... I just got a call from WARN (Women of All Red Nations), a Women's Native American organization that wants us to play a benefit for them, so we're going to definitely do that. We just did a benefit at St. Pius Church, and that was for the Zapatista movement in Mexico. And it wasn't even punk bands that played, it was all folk music, but they asked us to, and we were like "Are you sure? Do you know what we sound like?" And they were like, "Yeah, we heard it was loud and fast and hard..." and we said okay, we'll play that. It was a really crazy show because there were a lot of elderly people and little babies and Lenin was like "I'm scared, I don't want to play, there's babies here and old people." It was crazy. It was a real positive response. We do a lot of stuff, whatever we can do.

HaC: How do you go about finding benefits?

MARTIN: Well, the thing is that a lot of it has to do with maybe a person researching a cause to see if it's something you can really support. It's about getting more involved with it to see how its actually going and if its something you really believe in. With certain causes that people ask us to do benefits for...there are certain things we turn down because we don't feel too strong about it, or we don't feel its worthy enough of a cause to do a show for. That's basically what it comes down to. We have a lot of strong ties with our community here. We know a lot of people so we know, kind of, what's going on in a certain area; and, certain people have heard of our band so we do get calls for stuff like that. And I think that once people know that there is a band out there that is willing to do stuff like that...because even people in organizations, they are even weary of just calling people to do stuff for them because

they know people are going to turn around and say "O.K. well how much are you going to pay us?" even though its a benefit. Well we don't turn around and say "How much are you going to pay us?". And people even ask us "Well what do you charge?", and we tell them that if its a benefit, we don't charge. And that even throws them off...like God there's bands there, people that exist that will do things actually for free? That freaks them out. So its just the thing that we have really strong ties so people know about us. When its other things that we don't have really super strong ties...like I've never been out to areas where the like the Shashone project is taking place. But Chris from Manumission has and he talked to us and said this

photo by Billy Smith



is what's going on and he explained. when I did the "Built on Blood" record that I was actually involved with the Indian Treaty Rights Committee and when we went out to northern Wisconsin and we saw what was going on, I felt like fuck yea...this is something I want to help out. So its been getting a little bit more involved doing a little bit of research. And maybe a friend of yours comes up to you and says "Hey, I'm involved in this group. There's some really crazy fucked up shit happening" If you feel its something that moves you or not to want to do something for it then do it. Its not always easy either. There are certain things that come across from doing so many things like that. We as this band said o.k. we are not going to be a band that's going to sit here and rake in bucks. We don't want to do

that. We don't want to just play shows for money. We do need it to survive...two weeks ago we had like ten dollars. We were like we're fucked! We're like supposedly this big hardcore band and we're like "fucking ten bucks" (laughter) ya know? Its like "yea we're real big"...its just kind of funny.[basil interrupts: Its like gas money to shows]Yea its like gas money to make it out to a suburb or something. Its tough, its not an easy thing, and a lot of bands don't maybe want to take that type of a chance. Bands don't want to sit around having ten bucks in their band piggybank. They want to be secure. Doing a benefit means that they have to take the costs, they have to swallow it. It'd be cool if bands could do it. If bands don't ever do it I think that's fucked, I think

that's shitty. Its like I don't know what the purpose of this movement is. Fine I might have a totally different aspect or idea of what punk or hardcore is but for me its a fucking movement. Look you either get involved or drop out. That's how I kinda see it. Don't come with these weak excuses...making excuses not to get involved because its too easy to make excuses to not want to be involved in something but the risk is taking action and getting involved and that's what its about. So its rough...

HaC: So you play almost every week and a couple weeks ago like three times a week, when do you sit down and practice or even write new songs?

MARTIN: We haven't. It's been tough lately. We

have played a lot. We have two shows this week. We have had shows practically every weekend. As far as Chicago goes, for now, we have one show in Evanston, and that Hardcore Against Hunger show, we're gonna play that. But that's it for Chicago. We're not playing anything else before tour, and I don't think I want to. But maybe at the end we're going to do those two benefits somewhere, but I don't know where. Outside of that, because we have played a lot lately, and I know it's kinda like okay, people are gonna get burned out on us, and I kinda have that fear too....but we're gonna be gone all summer, but I still don't think people are gonna be like "Oh, I can't wait till Los Crudos get home." As far as practices go, it gets to be rough. There's things like a lot of the projects we're

working on that have taken a lot of our time. That's why we don't have...I mean, in three years, we have about 26 or 27 songs...something like that. We don't release record after record after album after album, I mean we don't have that shit going on. I don't think we're ever gonna write enough songs to put out an album. I don't know when that's gonna happen, I mean, we're talking about it, but we've been really busy. We all have jobs outside of this, and it's really blown up. I mean, I have a box and a half of mail piled up. It's almost to the point where it's overwhelming, and it's tough because the guys don't live around here, and sometimes it's tough for one of them to get out here to help out with all the stuff.

HaC: Do you see it being easier for a band like Los Crudos to tour places like Mexico or other places than some other band because of prejudice factors...

MARTIN: Well as far as Mexico, there's a lot of similarity between the Mexican scene and the United States scene. When you pick up the Mexican zines I've picked up they have a lot of similar advertisers that Maximumrockroll has, whether it's Profane Existence or all that stuff. So there's ties, so if American bands went over, they'd be really grateful that bands are going over. Like a lot of it is so fresh for them. The thing is that maybe the reason that we'd go over better than other bands is because maybe a lot of people have heard of us in Mexico, and it's because we sing in Spanish and they totally understand what we're talking about. So of course it would be...there's a connection, okay, maybe between our band and a lot of people that can relate, but... I mean, there always bands that have gone to Tijuana, but you gotta get outside of Tijuana. See this is the thing we're doing. We're going and we're setting up connections with people. We're getting this network set up. I guess you could say we're going to be the guinea pig band because we're gonna go to areas where bands have not gone and we're gonna come back and tell everybody to go, and we'll hook everybody up with the numbers that we have and they'll set up shows. Shows that I've seen videos for lately in Mexico, they're local shows, and they get two hundred people at a show, and that's not bad. Any band that comes from anywhere else, they're excited about. Of course...bands will probably just break even. You can't go there and expect to rake in the bucks. So, you're talking a very d.i.y. tour we're taking to Mexico. Another thing is that the organizing is different. The way they organize their shit out there is that every show you play, they have equipment for you because you can't really bring equipment with you over the border. So they got their shit together, and we're gonna learn more about it, and we'll come back and tell people "fuck yea, go. We'll hook you up with the numbers we got," and hopefully there will be a better connection with bands and people. I think a lot of bands can do it. We're just a different type of band, and in certain areas some other bands will go over better than we will.

HaC: In the scene around here, and presumably other scenes, it seems that the dominance of people are white males, and supposedly the punk rock scene is "open minded," well do you think Los Crudos has maybe set some sort of example that you don't have to be this white male to be punk...

MARTIN: Yea. I think, locally we've done that. Like, we had some friends from Germany stay here a few weeks ago, for a week, and we played a show in the neighborhood, and they were the

only two white kids there. They weren't uncomfortable or anything, they were just like, "wow." The punk community is predominantly white male, as you say, but here in the neighborhood, there are people who have really caught on. There's a group of kids who call themselves the Spanish Punks, and they are putting out a poetry zine now, and stuff like that is cool. I mean, it's good. They're realizing that they can do this shit. We did a benefit for them too, to pay the printing for that zine that hopefully will be out really soon. It's stuff like that. When we played ABC-No Rio in New York, there was all of a sudden...everyone was like "wow, there's a really different crowd than usual." Because there were all of a sudden Latin American people showing up at the show, when usually it wasn't like that. Like in St. Louis there was one guy from Columbia there. it was cool. Sometimes we go in the smallest towns, and there would be people there that you would be surprised that they would be there. I think in certain levels it is opening up, and I think it's good. It's really healthy.

HaC: Yeah, we need that. We need all the different viewpoints to understand the whole picture. I think if we want things to change and only one group gets the chance to change then nothings working. We need all the power we can get, and if we can get as many people involved as possible, I think that's what's gonna help...

JOSE: ...And also those people who are either excluded or are excluding themselves, they can't just sit around and be like "that aint for me, fuck that." Cause then they're just quitting and that's just as bad...

MARTIN: I mean, when I first started getting involved in this whole thing, I would go to shows at the metro, and it was totally a predominantly white scene, especially during that era. It was like, there wasn't anything happening around here. This is kind of new. It's very fresh for a lot of these people. So when we bring bands around, they're just super-psyched about it. Like Dead and Gone is playing in the neighborhood. Last time we brought Demise, a couple years ago, in a back yard show, and people were just like so stoked on it. They were just like "wow." But it's like totally different. I mean...at that time that shit just didn't exist. I can kind of sense how somebody might feel outcasted. You don't sit there and talk about speaking your own language and about your culture and stuff like that when people feel that a majority of the people wont give a fuck. So it's just like "shut up and blend in" or "drop out." So it's a tough thing but I think it's time where we say "hey, fuck that." This world is the way it is, and it's changed a lot from maybe the fifties or whatever, and we gotta get with it. And that goes in many cases, whether it's skin color, or sex, or sexual preference, whatever. You have to get on it. This is our movement. We have to make up our own ways of doing things. We can't depend upon the past to dictate what we should do now. If it has to change, we will make it change. It's up to us, and we can't have anyone else do it for us. So, whether it's the type of crowd or the ideas we come across, that's all up to us. It's all a part of



the struggle.

photo by Murray Bowels

HaC: At some of your shows, when you explain Nadia Cambia or other songs, you always say "Well, I don't want to come off as a pessimist." Is that something that worries you?

MARTIN: Yea, because if you get too negative about stuff it starts slowing you down. If I get too negative about things, I can stop. It can make a person stop. Doing what you're doing. You have to keep on searching within yourself to find that spark that's gonna move you, that's gonna motivate you. And that thing keeps you moving. I don't want to say to this whole world "It's fucked," and not want to do anything about it. That's extremely negative. You have to keep on going. There are people who are in

ing changes"...until we make it change. That's part of the song, and it's like, we have to keep on going. It's too easy to lay it off as "It's fucked." That's too simple, and it's a cop-out. It's too easy to get down about stuff these days and be extremely negative, and we have to do something no matter what.

HaC: Do you see a lot of more positive things happening, since you started Los Crudos?

MARTIN: I think, in general, from when I started going to shows and everything, I think, as far as the scene goes, things are way better now than any time...ever. that I've noticed. The amount of networking and communication that has been built lately, in the last couple years. The bands. The approach that it's been taking. The whole

basement show scene. Everything is just incredible. It's overwhelming. It really is because I think at a certain point a lot of that wasn't happening almost anywhere. Where now it's become almost a necessity for the scene to do that, in order to break away from the big corporate punk that has distilled upon and at one point was dominating the whole scene. So it was kind of like out of desperation for the punks who were really into it as a movement had to do that. They had to break away. I think the things that are going on now, and the bands that have been around in the past five years have been

fucking incredible and have all played a really important part in the survival of this movement and creating it into a totally different level than what it was. So, even the bands from before that were doing tours in 87/88, they were all playing in big clubs in Chicago. Whether it was Youth of Today, or all those bands. They all played in big clubs, and when we go on tour, we're playing in basement shows which I love more than anything. Because there's no better way of



situations which are way more horrifying than mine, or any of ours. But they have to find it in them, that strength to keep on going; to live, survive, protect...to get what's theirs. That's something that we cannot...there's people like I said who are in way more situations worse who are finding that in themselves. If we can't even find it within ourselves under the situation we're in to keep on going, how can we help everybody else? Nadia Cambia means "noth-

being intimate with the crowd than in a basement show. It's just...you're there, you're engulfed in each other. You're up in each other's faces and you're sharing yourself with people and it's the best thing that can be happening. That never existed before, at least not around here.

HaC: What's the best reaction you've gotten at a show?

MARTIN: Wow, that's tough. Personally, I've had people come up and give me shit after shows, like a gift, and that freaks me out, I almost start crying when people do that. People have given me books, or put there necklace around me, that's a really moving to me. When that first happened to me I just stood there, I was shocked.

JOSE: Yeah, like the T-shirt.

MARTIN: Yeah, this guy took the t-shirt off his back of a Mexican punk band we really like and gave it to me. Certain things are really moving. For me to get excited about our show, I don't care if they're sitting down or just standing there. When people are dancing violently that doesn't necessarily show me that you are into what we are doing, actually it shows me more negative things then positive. People just dance and go crazy because the music is fast and loud and they don't really care about it. But when you look at people and you talking with people that is what's so cool about it, it's just the whole thing of the shows, it's not just the show, its the before the shows and after the shows, the hanging out and talking and all the other things. It just plays an important part., its not just the actual time we're playing.

(major fuck up with the tape at this point)
*** it's like it's a family, it's like a community, and it's so spread out, but it comes together like a family and that's just incredible. That's what I'm talking about, punk is taking steps in directions that I was never aware of before because I

don't think it existed, at least not here in Chicago.

... It's like, through the contacts we've made we can almost go anywhere in the world and probably have a place to stay, and that's just amazing. No other type of fuckin' music scene or whatever has that. We have this movement based so much on trust, and it works, and what's good about it is if somebody rapes that, it gets known, and you've totally blacklisted yourself. That's good because it's a community and it's totally, solely based on trust, and it's worked and it's working. If we can keep that going...

HaC: If you were to end Los Crudos now, would you be happy with the result?

MARTIN: We talked about this recently and if we were to end the band now, and if we'd be satisfied with what we've done over our three years we've existed, and we all said no not yet, and it's because I feel that there is so much more we can do, so much more that is possible and we haven't gotten that all done yet. I really want to do a lot more things before the band breaks up. Even if the band breaks up, we'd still have to do something else.

HaC: Any final comments?

MARTIN: To other bands, I don't like to be looked at as a band on a pedestal. But every band has the possibility/capability of doing just as much or more than what we're doing. The only thing is that you can't cop-out. You have to do it, you have to be extremely dedicated. And even just people in general, it's a very positive thing that you're doing, and as long as we can keep that going, then it'll be able to feed itself. We really need to look at this as a movement and not just something that happened. Yeah it's fun, but it's all intertwined. But we need to take it out as a serious thing because it's in our hands, and what we think is impossible is not that impossible.

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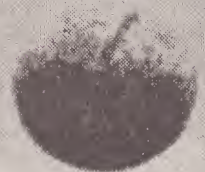
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MORE... M.O.'S/CHECKS TO DAVE HARVEY

This interview was done in New Brunswick, N.J. on March 27, 1994. My name is Dwayne and I held the tape recorder and transcribed all the pontification. Thank you.

DAN: What is the status of hardcore as of this day in 1994?

KEV: Do we need to ask that question?

IAN: I don't want to go off on a super-serious tangent, it'll like ruin the mood, you know.

KEV: Tangents are a good thing.

IAN: Umm, I don't know, we've reached a point... For every productive turn we take I see an unproductive turn twofold. It has made me very disillusioned about everything, almost to the point where I don't want to consider myself part of it anymore. I like the music and I like a lot of the people in it, but a lot of the people are assholes... and a lot of the assholes sorta make it so that I can't fully appreciate all the good things that happen out of it. So maybe I'm just narrow-minded...

HaC: Or is it just because of tonight at the show (A Rock for Choice benefit with Spirit Assembly, Policy of 3, and Iconoclast)?

IAN: Well, it's just not that, tonight, that affects my mood right now a lot but it's something that I've been thinking about a lot recently. Basically what happened was that I was very unhappy with everything for awhile and tonight I went to the show and was actually having a real good time and felt like it was a really good thing, very productive, everyone seemed really cool and close-knit and everyone seemed..

KEV: And then Policy Of 3, the mosh band, started and everyone started dancing...

IAN: Well, basically, I felt really good about everything and then some assholes had to ruin it. I don't know if they ruined it for just me or if they ruined it for a lot of people. It makes things worse when you finally see something good come out and then it has to be tainted by something bad. Policy Of 3 was playing and three or four stupid assholes started dancing and punching a lot of people who I don't think were there to go through that. The band stopped once and they stopped doing it and the band started up again and I guess, hit, or something happened... they hit or kicked one of my friends...

KEVIN: Well, I was watching it... What happened was this guy or this group of men were jumping around and one of them jumped into James and James grabbed the man, I believe to prevent him from jumping into other people or into himself again, James being the "self" here, and then that man punched James.

HaC: No, it wasn't that bad. No it was another man who punched him from behind, but basically it just resulted in bad attitudes and feeling, and it sort of halted, disrupted the show, at least temporarily. It definitely put a damper on what had so far been a pretty positive gathering.

IAN: It completely affected me because it changed my mood and my way of thinking completely, 180 degrees.

HaC: It just seems like after growing up at City Gardens you grow away from it, you just kind of think those people stayed at City Gardens but they seem to reappear every so often.

DAN: It's been so long since I've been to a show where idiots have been so prevalent

HaC: Where violence has broken out...

KEVIN: It wasn't that prevalent, it was only...

KEV: But then look at the show in Boston where there were a 100 or 150 people and no one was doing anything which is very surprising because when you have that many people there's usually 2 or 3...

KEVIN: There seems to be regional standards of behavior and our region is really close to N.Y.C. and that's where lots of that stuff originated and the remains are just sort of...

HaC: ...progressing out into the suburbs.

KEVIN: I want to say one thing about the status of hardcore or whatever. My feeling about shows in general is that lots of times I think that people are just going through the motions over and over again. We play the same songs over and over again, I mean, I like playing our songs but in terms of... if people have illusions of... what I consider illusions, of some super-progressive revolutionary movement happening, if that is the case, then what we're doing right now is brainwashing, playing the same thing over and over again. I might not have those presuppositions about the whole thing in general but I just think

Iconoclast

the distinction between those that "act" and those that don't needs to be more blurred and like, umm, that the wall between a band and people should really start being crumbled down...

HaC: So when you're saying those who act and those who don't you're meaning band members and scenester type people like 'zine editors vs. people who are the observers, the audience...

KEVIN: Yeah. You know that even though no one feels really... like there's no rock star attitudes and stuff, but people still feel like this barrier, like even that they couldn't just walk across the stage while we're... like I don't think that what I'm doing is that particularly important except to me. I mean, I really love playing and playing our music and you know, I like this whole kind of stuff, but I think it's a cultural thing... like this is a culture we have going and this is our culture of music and I think that's a very nice thing and it's really beautiful... like people are cool and you can just call up anybody and sleep at their house and you can travel around and you see the same people across the country because it's so close-knit and I think it's really beautiful.

HaC: Let's bring up that it is a community, that's something you said, Ian, that you weren't too happy with, that you saw one positive thing and then two steps back. It made me think of how the "John Hiltz" scene is often presented or talked about as being a clique, but then City Gardens is a clique too, we've just chosen to go away from that and obviously the two groups are going to clash. It's not as if we've removed ourselves intentionally just to make outcasts of other people or to set ourselves higher or above them but to try and continue something. That reminds me of something you, Kevin, and I were talking about in the back of Pat's truck, coming back from Boston

that night. We were just touching and didn't even realize or think about it, and that was the point of hardcore... that we could be human together and not even think about it, like the community...

KEVIN: Yeah, and not care about space and things like that, but you have to care about space when someone's punching you in the face, but other than that I don't care about space.

HaC: ...just how it broke down all the ideas of same gender contact, that we could do exactly what we wanted to do together, in whatever kind of space, and not even really concern ourselves with standards that have been set for us by an outside society.

KEVIN: It's a nice way... to be how you want to be, if people are generally pretty progressive and they accept those things.

HaC: I guess that's what we're striving for is that sense of community, but it's more like transcendence though, 'cause you're not trying to attack a system head-on, you're trying to go above it, past it, and that's the only thing you can do. I mean, you could've punched the guy in the face but it really wouldn't have done anything... About community, that's really what it should be. It shouldn't be just bands, and people come see bands...

DAN: The greatest feeling... recently there's been a lot of pot-luck dinner type things at people's houses and there have been a lot of people there, and that's an incredible thing. To me that just feels great, to come to a place like that where for me there is a definite sense of community in

something, where there is contribution by everyone who comes, and there's interaction between everyone. Usually there's... I don't know, those situations spur conversation and for me that's a wonderful feeling.

IAN: I think that there's things that are positive that happen outside of shows. Shows are usually where I become depressed and more disillusioned. Dinners, etc... are where it actually is a community, where people are just being together, not defined by the fact that they are brought together by a show, but by the fact that they are brought together as people having something in common other than just going to shows. If anything will prevail as the most productive part of hardcore it will be the community.

HaC: Yeah, Wendell Berry, the poet and essayist, defines community as when people remember the need to need one another. If you go to a show that is a totally different thing than responding and reacting to other people, which is what we're talking about in discussing pot-lucks.

IAN: That's what I think. The people who came to the show tonight who beat people up, obviously there's no sense of community with them and obviously the purpose for coming to the show was to listen to music or get out their aggression, or whatever their reason was, that has nothing to do with sharing or being a part of something, it has to do with selfishness.

KEVIN: I think their position and way of looking at the world is very much like looking at things combining and at things in conflict and even in the sense that... assert yourself on people who don't want to hear it or feel it just for the sake of it because you are into that. There's a different way of looking at things, that I, of course I champion this because it seems nice. I mean, I



care about the way I affect people and I care about the way I make people feel, right away, even when I first approach them. You can feel if people are scared of you or maybe intimidated, or if they aren't. It is really depressing to approach someone and have them be scared of you, I think that's really depressing. It makes me feel bad if I make people feel bad.

HaC: I think something you just said sparked the idea of humility, of people coming together to share. It's kind of arrogant to intimidate or frighten people. Look at us, we're all friends, and then it's strange to see what happened tonight, where other people enter the picture who are kind of like us, yet are reflecting the very values of outside, because intimidation or making people afraid is a certain type of arrogance and that's pretty much what our society is built on. So you see the conflict of two ideas: humility, which contains what Kevin is saying, where you go up to people and you don't want them to be afraid of you—the best way is to be humble, meek... We've talked about the incestuous and ever folding in upon itself hardcore scene which is kind of a cliché thing to talk about anyway, and I'm not even going to broach the subject of music and what recordings you're doing because I don't care and I doubt the readers do either, well they might but they can find out by themselves. So let's talk about spirituality, because their are candles lit and Christmas lights on in the room...

KEVIN: I don't know what that term means.

HaC: Kevin is being difficult.

KEV: Let's tie him up and ahh... do something to him.

HaC: Kevin the bastard linguist.

IAN: Language is a vehicle.

PAT: Vroom, vroom.

IAN: It seems that in hardcore people are so willing to reject spirituality because they automatically associate it with dogma and organized religion.

KEVIN: That's because the people who are associated with dogma and religion also use the term spirituality.

HaC: But for lack of a better term...

IAN: Yeah, I think that's backwards and narrow minded. I think a lot of people are narrow minded towards things pertaining to spirituality. there seems to be an aversion there for some reason.

KEVIN: You still haven't defined spirituality, and I don't think what you're saying is true if you define spirituality the way you mean it.

HaC: Well why don't you give us a rough definition.

KEVIN: I have no idea what it means.

IAN: I think a definition of spirituality is completely individual... I think it's completely based on the individual. Your own concept of spirituality is spirituality. Whatever one conceives it as...

KEVIN: But I have no concept of spirituality. I don't even think of that word, ever.

IAN: That's what it says to you. But I have a concept of spirituality and the word means something to me.

KEVIN: I know, that's why I am asking you to verbalize it.

IAN: I seriously doubt if I can...

KEVIN: Then how can we talk about it?

PAT: I'll just say this... how you define spirituality is like the way something connects to everything else. That's how I describe spirituality. The way I interact with everything else and the way I am a part of everything else.

KEVIN: The way you fit and fuse with the

world and also the way you feel associated with things you might not typically be associated with because of a certain kind of thread?

HaC: Even a collection of things that you don't understand at all, yet recognize, the grand mystery, because you just don't know. As much as our science and our society proclaims our ability to know and discover the root of many mysteries, things will always remain outside our grasp and many things probably should lie outside, both things we cannot define, which is a problem we're having right now because language is a limited vehicle and we're accustomed to using it rather than images or music.

KEVIN: Images are probably worse.

HaC: Images cannot define. That's part of the point.

KEVIN: Images seem to be used in more bad ways than language.

IAN: I disagree, coming from our standpoint.

HaC: Yeah, I disagree too, based on my studies of other cultures, language is on a secondary level compared with images and music in terms of their relative ability to communicate something...

KEVIN: I wasn't meaning that, I meant in our culture.

HaC: In our culture, yeah, we completely devalue the image. Our culture is language based. Our God spoke to us, assuming we are coming from a Judeo-Christian origin. That was a God of speech, not of sign. The Commandments were written down and this is significant when compared to other cultures which may use song or a presence... Spirituality being something beyond the physical realm which we've constantly dealt with... Kevin?

KEVIN: I don't know that we should presuppose that anything can come from a non-physical realm.

HaC: There are things we feel and experience that seem outside of us or outside of our senses.

KEVIN: I would still call it physical, me seeing something or me feeling or getting vibes from someone. I talk about this stuff and I believe it to be existent as far as I am concerned, but I don't think it's metaphysical. It's more of a contextual thing that we don't normally talk about as physical.

HaC: We can define spirituality, or try to, but what about the ways it affects us as individuals? That's where the problem is: we've refused the dogmatism, we've rejected that. Yet, at the same time, it seems the hardcore community, or any community, will raise up another set of dogmatic views. Humanists have done that. It is always done. So what has occurred? It seems like it is leaving a void.

KEVIN: I would say, yeah, there's a couple of different circles of punk/hardcore people and those are dogmatists of religion and dogmatists of atheism, but I think there's a lot of people who feel in between. There's a lot of people who are religious who aren't dogmatic.

HaC: I guess the fact that we don't have a dogma to preach. You may feel it but you're not out actively trying to get an agenda through. It kind of limits your visibility.

KEVIN: I think by your guy's definition of spirituality... like if you wrote a song about something, or feeling a feeling, we might be talking about that without the formal guise of spirituality. I just don't think it is recognized and codified as spirituality. We're talking about spirituality right now. I mean, I talk about the way I feel and the way I don't feel like I'm right. Like I don't feel like I'm fitting. People don't feel, I don't feel natural in lots of circumstances where people are acting

with presumption and going through with acts that really are like a traditional thing... Oh, I forgot you got your tongue pierced... okay, like that makes me uncomfortable when people are fake and I think that might fall under what you guys are talking about spirituality. I just don't call it that because of the term "spirit." I talk about having energy and things. I always clench my fist because it fucking... the way the blood feels and the muscle moves in your arm. That's probably the same thing you guys are talking about but the term spirit just calls up the image of soul and I don't necessarily believe in soul because... you know, I have s-o-u-l... but I don't believe in the soul. I believe in the funk.

HaC: Well, I was going to ask about John Coltrane but you seemed to have answered that question quite well, my friend, you have dodged the arrow of my anger.

IAN: I guess I don't know what I believe and I don't want to make any presumptions toward anything because that's narrowing what you consider the grand mystery. I think everything is a mystery and probably will remain... I don't think anything is going to be solved...

KENT (appearing through a bend in time and space): Then stop looking for concepts and words to explain what cannot be explained. We are only human and most likely our little brains cannot even understand or contemplate the why and how of the universe. So stop trying. We are, the world is, so let's get on with it and stop worrying about things we cannot even comprehend. If there is something out there then you'll discover it when you're dead, but you're alive now so get on with it. It is egotistic of us to believe that we can understand.

HaC: Accepting that is part of the beauty.

IAN: Exactly, but that still doesn't stop me from... not inspecting, but reading and trying to... contemplating, I guess, it doesn't stop me from contemplating the mystery. Because of the fact that there is no answer doesn't keep me from asking questions. If there is a spirituality for me then it is me asking questions and me always wondering about the thing I'll never know. We were talking about how there are circles of dogmatic religious people as well as dogmatic atheists, I think the dogmatic atheists are very hypocritical because their claims to a none something, to nothingness, is as presumptions and unfounded as a dogmatic religious person's claims to there being something. I just wish that people... I think the only truth you're going to find is if you keep your mind open and don't claim things as truth at all.

KEVIN: Yeah, well, but I don't know what you mean by truth, but anyway talking about dogmatic atheists is a much less malignant thing than the dogmatic theist because atheists don't place value and interpret people's lives, I mean they might, but not in a formal way where you could immediately say, "Oh, bad, oh, good." You could, but generally its not like a thing where they're actively imposing atheism upon people. I mean, who goes around saying, "Do you believe in God? Fuck you." No one really does that.

HaC: Except that idea is pervasive in our society now, by and large. The media tends to display bias against religious and spiritual aims. So automatically you're going to be kind of hesitant to express those views. Look at us, do we go up to people, "Yeah, I believe in God." People would be like, "Ppht, yeah, get out of my face." **KENT (another lapse in conventional time):** Dwayne, what world do you live in? Our society

is by and large a Christian society. The vast majority believe in some sort of deity. If your statement is held only to the punk community then perhaps, but in the world as a whole your statement is ludicrous.

KEVIN: Yeah, and an atheist isn't trying to, they maybe trying to make you abandon your false belief. They're not trying to actively get you to subscribe to something. It's not as much of a subscription because there's no one who utters the final thing. There's no belief there... there's no author and there is no authoritarian nature to it.

HaC: But this is what we talked about before... then the void occurs. Then what happens? Granted, people might be filling the void with a false theism...

KEVIN: What void?

HaC: The void of not having a purpose or direction, lacking a connection to the past and their involvement in a history, a record, greater than a mere documentation of events, an absence of code. Some people take on a code only to give them a path to follow and this is what, we would probably all agree, the theist does. An atheist might reject one thing in favor of "everyone does his own thing." There just is no code.

KEVIN: But most people still try to figure out a code.

HaC: Most people will...

IAN: They find or create a code in the absence of a code.

HaC: Now, you've thrown off the theist code and you're left with a void. Who is going to fill it? It seems that most commonly the society fills it with the predominant ideas of the culture. Look at the beliefs of the people around us, in college or high school. Where do their ideas come from? A mixture of primarily watered-down, passed-down religious beliefs so removed from the source as to be vague notions...

KEVIN: ...and the media and stuff.

HaC: Yeah, and popular culture. And the ideas of their peers. Which extends into another interesting thing. The break down of community. No longer is it the ideas of their elders, just knowledge from older people involved in their lives, but it is the ideas of popular culture, TV, and their peers...

KEVIN: Let's make this more concrete. I'm by some definitions a skeptical agnostic. What's my void filled with? It's filled with basically the same thing yours is filled with...

HaC: The fact that we're talking about this is an exception when stretched against most people...

KEVIN: So maybe I'm a bad example...

HaC: I don't really want to quantify it or pin it down precisely because every individual is going to be different. We all know there's something we all look for. When you're (Ian) talking about searching, that's how you're filling the void. You've thrown off a concrete dogma, Catholicism or whatever, but you haven't vacated that ground of your life. It didn't just become fallowfield.

KEVIN: I would say that the field being filled with societal things is basically the same as the theist field being filled with... I mean it's really hard to conceive of behavior and codes of behavior that I should follow—well, I constructed it so I'm not really following it—whatever, how... one practically has to revert back to societal things because you probably wouldn't be able to function within society...

HaC: That leads us to the question of progress and where our society is going because there is a driving force within the society so what's happen-

ing to us and those around us? That means they're floundering because that is predominantly what they're being filled with.

KEVIN: What you said about the elders, I'd just like to know how everybody feels... It just so happens that I disagree with lots of elders because they have different assumptions about the world and about social norms, and I completely reject a lot of that. They've had to sacrifice in order to reconcile getting by the way they do.

HaC: Mostly... I wouldn't say I agree with their code of ethics or their political views, but it seems a lot of wisdom can be gained from learning from their experiences. It seems that we cast off our old people much too quickly and our parents even...

KENT (more time fluctuation): Dwayne, I'm older than you, but that doesn't make my experience any more important or valuable. Having more experience doesn't mean jack shit, it is the quality of experience and the ability to relate that experience not the pure quantity.

KEVIN: I think the reason we do that here is because of production and capitalism.

HaC: That's certainly part of it and the fact that new ideas have to be brought into play due to newer means of production. Destructive compromise can be revising your societal codes to keep pace with the way you are producing and distributing goods to people. The two have to mesh. You cannot have an archaic way of thinking coupled awkwardly with assembly lines.

KEVIN: Old people cannot work on an assembly line.

HaC: It moves on several planes: an economic one as well as a cultural or spiritual one...

IAN: I don't know if that's the point you're trying to make but I think we need to start referring back to the elders at least on a personal, non-social level. I think they have a lot to offer on an individual level. It's depressing to think that a youth automatically turns off and casts away an elder, maybe because they see that moral and social conflict and therefore don't want to delve any deeper into what they could gain on a personal or experience level. My grandmother is probably one of the greatest people on earth...

KEV: I don't think so.

IAN: ...and I really wish I could get to know her more and spend more time talking to her. Even though... in our conversations are steer clear of more political, social issues which is because I think she knows that obviously we're going to have conflicting views...

HaC: Also they are transitory issues, those are things that change... what's more important is who you are as individuals...

IAN: And both of us accept that fact and can therefore concentrate on the personal level and I've learned more from her, maybe not more, but I learn as much and grow as much from talking to her as I do from talking to my peers, I guess on an experience based level. It's a sad commentary to think that people so, so quickly are willing to abandon all that's offered to them, even by blood...

HaC: ...all the knowledge and wisdom that's available...

IAN: ...at their hands that they completely reject.

KEVIN: Within your one family that's the only knowledge that's at hand. We don't have any kind of thing where I could go into someone else's house and talk to them.

IAN: But you could talk to bag ladies...

PAT: I used to work at this orchard, in the summer, it was a pick-your-own thing. People would come out and you'd tell them which row and they'd go pick and come back and you'd

weigh it and they'd pay, whatever... During the week I'd work 8 hours a day, sitting outside and most of the people who'd come were senior citizens and I'd talk to a lot of them. A guy would buy a bag of peaches and he'd talk to you for an hour. A lot of people are just glad to talk to somebody - all kinds of different people. It was real interesting, you learn a lot.

HaC: It reestablishes that connection from you, across all those generations...

KEV: Yet, at the same time, they're learning probably just as much from you as you from them.

HaC: This is how it should be.

KEVIN: I agree but I don't think it's some elders kind of thing... I just generally, I learn a lot from other people, it just mostly happens from me. I can't, it's hard to internalize someone else's experiences until you have your own experiences.

HaC: I think it puts a lot of things in perspective, learning history, talking to old people in thrift shops. This old guy, Bison, who worked on the Palisades Parkway, crazy stuff, he's some crazy electronics eccentric...

IAN: I think it expands your view on things, it really does give things a different perspective. Maybe it's not being self-centered, I think a lot of times, kids or you, have a really narrow view of their world and don't really see beyond their experiences.

KEVIN: Well, they're also being yelled at with things that have no relevance, maybe, to the way they see things.

HaC: *Melrose Place*... yeah

KEVIN: Things get yelled at to me... they don't reject those things... I maybe don't identify with the woman on the street who is yelling to me that I have to believe in God and not believe the things the Evil One tells me. It's not weird that I would question her ideas on lots of other things.

IAN: You can't expect every old person you talk to be enlightened or anything like that.

HaC: Because there is always a negative aspect...

KEVIN: All I meant was that I don't see why old people - maybe they have more experience but I don't think that I gain anything better from talking to them than anybody else.

HaC: I think you gain more...

DAN: I don't think it has to do with an "old" person, it has to do with interaction with the person who has had experiences you're interested in...

KEV: That are relevant...

DAN: Yeah... to what you may want to learn or may find enlightening...

HaC: ...or irrelevant... It's like what Wendell Berry said - we need to need other people and a community isn't a community without all those other experiences, as varied and as conflicting as they sometimes might be, that's what makes us whole. And if we're struggling for completeness there are things that can be gleaned from everything.

PAT: I agree, we should interest with all people, we should treat all people the way we're talking about treating elderly people. It's just a case in point because we're talking about categorically throwing away what's used up, old and worthless and not what we want to see or hear about.

IAN: Also I'm not strictly speaking on a gainful experience. I'm not necessarily talking about growing from a conversation but I think a lot of conversations and interactions can be almost beautiful... not productive, almost like reading a book. You don't necessarily have to read a book to grow from it or to learn something about it.

You can just partake because of its, almost aesthetic, value.

KEVIN: I understand but keep in mind that most of the books we read are the ones our society lets us read. I was thinking that my Dad said that...

KEV: It was 10:00?

KEVIN: Oh, yeah, I have to go but...

KEV: It's 10 o'clock, do you know where your job is?

KEVIN: My Dad said, I think kind of our culture now, the way we behave is in the way, like when you (Dwayne) were talking about suburban homes and stuff is very isolated family groups. I could talk to some woman randomly on the street but, or some man or anything, but it might not be of the same relevance to me as if it would be... You guys are talking about a different kind of society as far I'm concerned. Like my Dad said, because he grew up in Germany, if you were walking down the street and were doing something that was, kids might do bad things, anybody any person might...

HaC: ...reprimand...

KEVIN: Yeah... or slap you in the face, someone you didn't even know, and say "Hey, quit that."

HaC: Social accountability, which we've lost because of our suburban isolation.

KEVIN: I don't know how in our society, I understand getting back to certain things would be nice but I don't know how much relevance I feel that really has in my life right now because I'm disconnected from them anyway.

It's a sad thing, but I cannot connect myself with... it's just not there, that kind of quality.

HaC: I think it's necessary for us all to regain that continuity of existence. By any of us severing ourselves, this has been a society that has been severed from our past, from our histories. None of us really know where we came from. I don't know what my grandparents thought and they're all dead but one and I certainly don't know anything of my great grandparents, where they came from, what their ideas were. What fueled, what drove them? By losing that we lose part of ourselves as it stretches through, into us.

KEVIN: I don't know what that means. "We lose part of ourselves." Like yourself originally included some kind of thing that your ancestors had but now it doesn't because you didn't...?

HaC: I lost knowledge and wisdom that they had. That's something that is my inheritance. It should have been passed through me or into me and then on. I should have been able to learn and attached to something more than this cheap present. What am I left with? I am left with the things that are "now" and I don't want all that is now, I want things from the past too and why should I be denied that? I need a connection to the past in order to continue the future.

KEVIN: I have serious disagreements with your... propositions.

IAN: I agree with Dwayne totally because I think that a large part of why I feel such an attachment to my grandmother is because she is one of my last living relatives and I guess recently I felt a void in my knowledge of where I come from and maybe it's a personal thing that you and I can understand, but I feel the need to know where I came from and what came before me...

DAN: Kev, you can't deny that those things

don't have an affect on how you are and what you're like.

KEVIN: If I never met my grandmother, I mean, it would affect my parents...

DAN: Oh, no, I'm not talking about not meeting your grandmother, I'm talking about ways of life that affected...

HaC: ...the way you are now...

DAN: ...and the way your grandparents lived that affected the ways your parents lived that affected directly the way you live.

HaC: Everything is interconnected.

KEVIN: I understand, he's talking about knowledge and wisdom transcending the individual...

HaC: No, I'm just talking about experience being knowledge and wisdom that I can gain. I'm going to reject values that have been passed down that I disagree with. That's something we all do, that's something every generation does. It just seems that introspection is not even a viable possibility because we're not even offered the opportunity to make those judgements, whether I want exclude a value or continue it. We're left with what's now. It's just what I've gotten from my parent's generation is all I've gotten handed down directly to me,

down and passed down and it seems like now it's gotten to a point where it seems like there's this mass confusion. Lots of people don't even know where they come from or what came before them. It's a part of the whole because society or people in general today are more self-concerned. They want to think about now. They want to think about their problems now. What happened then won't help them now. They don't want to concern themselves with the past. I kind of think that's a bad thing because if everyone and everything is self-concerned then I don't think we're going to have anything to pass down.

HaC: It could take that idea, from the individual, and expand it to encompass the environment... it all comes down to the development of the artificial environment where we continue to isolate ourselves with more and more systems and ideas that are... Pat obviously can confirm how knowledge and information has superseded anything that was standard five years ago and there is no memory of that anymore. Everything is constantly lost or discarded...

IAN: Everything is arcane that was...

HaC: We become more and more isolated...

KEVIN: I don't think there is such a thing as not being something... silence

HaC: I don't think... we were... really debating that?

IAN: I meant as people as a whole, not as individuals.

KEVIN: What?

HaC: The society has become to centered on itself now in this cycle.

IAN: Maybe not itself, it's own time.

HaC: The present is the most urgent and central thing?

IAN: Obviously, at all times, throughout history, the present is what was the most relevant and what was of most concern.

HaC: It always drew on the past...

IAN: I just think we've eliminated the past so much, or turned it into a novelty, that all we really consider important occurs now.

KEVIN: When you're working a job and saying "I hate this job." Not everybody has time to sit around in a room and talk about the world. I have to go to work.

IAN: I wasn't saying it's the fault of the individual. It's just the state of how we appear to be.

KEVIN: Everybody, good-bye and good night. I have fun at work because I get to talk to people.

PAT: You made a really good point, talking about how things become changed by production and capitalism... Instead of assimilating the new technology we've created into the way we were and the way we valued things, we accommodated our values to what we created. If you think about it like that it seems natural that we lost something. We created something then we dumped what we created it with and put the new creation in its place. Instead of handling it and dealing with it in terms of what we already knew, we made what we knew fit.

HaC: It relates to the consequence of what we knew...

KENT (conventional time is once again warped to allow a certain typist to interject with insidiously vapid remarks): Hey, kids, don't forget that Iconoclast will be on tour in Europe this summer. So if you get a chance say hello and check out their live thing... later.

Iconoclast

by and large. Sab, you said you disagreed with me too, what do you think?

KEV: In my own personal life I don't think that there is anything that I could learn from my family. Either that I want to learn or that I don't already know or will learn just from living.

KEVIN: I think that you can gain perspective from those things but I think that, let's talk about a certain, I mean I understand what you're saying but you were talking about values and stuff like that?

HaC: It can be anything. It can be the way you should best plant crops. That's why there are continuing generations because they pass on certain information. You are saying that there are things you don't want to learn... *The Bible* says the sins of one generation are passed on even to the third and fourth generations. It often takes one generation to stop and say "Fuck this" and turn around. You may not want to know, even if what your family did was fucked up and you may not want to have anything to do with them, you may need to know so as not to become like them. To see the error in the way...

KEVIN: I guess, but I believe what you are talking about *The Bible*, I believe that the reason it might say things like that is because family and things like that were viewed as a kind of power. Having a big family is a powerful, potency thing, like male potency, virility, and legacy. And I don't care about that stuff. I have to go.

HaC: That really had no connection to abstract ramblings on male power in any way. In the distance: Yeah! Get out!

IAN: I think what you were saying is how nowadays it seems like we've almost entirely severed ourselves from our past and historically, family was something and heritage was passed

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REVIEWS

ACID ROTTEN BUT OK • demo

Fast, older style HC out of Poland. Actually really well done and sorta like a less manic LARM or Stark Raving Mad. Lyrics, I guess, are in Polish except one or two in English that aren't printed. They'll be really, really good if they keep at it. YL (Wojciech Kuspik/Chrobrego 12, 41/106, Siemeanowice Sl./Poland)

ANTIOCH ARROW • In Love With Jets 12"

Hmmm. Musically, Antioch Arrow sounds much like U.O.A. with a bent for the chaotic, but this time around they've thrown in the use of a synthesizer and it seems they've just gone nutty. Lyrics are confusing, or artistic, with phrases that seem to have no contextual grounding. SSD had a song called, "How Much Art?" and that keeps coming to mind. I just don't get it. Still, I know people will be into this, so if you liked any of their other material then you'll probably be all over this like dripping chocolate. KM (\$6 to Gravity/Po BOX 81332/San Diego, CA 92138)

ALL RIGHTS RESERVED • Assistance demo

This is your basic run of the mill moshy straight edge sound done pretty well—yet, as evidence by the inside picture, this is not a straight edge band. This tape is evidence that anyone can fit the genera. Good, but not great. RF (\$7 to Jeff Caissie/31 Huntstrom Road NE/Calgary, Alta/T2K 5W1/Canada)

AGENT 95/WAD • split 7"

The Wad stuff is decent, quick, straight ahead, skate-edge stuff, though I've got to question the relevance since they never really existed, and don't exist now. Agent 94: Hey, I put out their last record so admittedly I'm biased. Never-the-less it rules to no apparent end. Especially "No Refund," about our wretched Americansumer culture. JB (Reality Control?/597 Birch #2/Carpieteria, CA 93013)

AMONG THE THUGS • demo

I try to never judge a band by their demo, because bands usually improve so much. This will hopefully be the case for this band. The potential is definitely there (heavy guitar, tight drums) but it just needs to be brought together. The song "Ugly" is definitely the standout. RF (477 41st St. Apt D/Oakland, CA 94609)

ANOTHER WALL • 7"

One of the worst mixing jobs I've heard since the Downcast 12" (first pressing). After adjusting the bass on my stereo, the music sounds like a chunkier Lifetime while the vocals have power in a mellow sort of way. This record is pretty good, it is just hard to listen to. I hope they remix this for the next press because it has the potential to be an excellent release. RF (Doghouse Records/PO BOX 8946/Toledo, OH 43623)

ASHES • Hiding Place 12"

After hearing the first song on this record I was hoping to hear something pleasing and new. However after it was over I felt like I had listened to the same song through out. So I checked on the cover and discovered there were six songs on the record, But I honestly only heard one. It was bland and uneventful with the same soft vocals on every track. I just wanted to hear her scream, or do something, but the only screaming came once or twice from the other members of the band. The sound was kind of like Still Life but not as good. Put it on if you want to go to sleep. LO (Network Sound/PO BOX 5213/Huntington Beach, CA 92615)

AUS-ROTTEN • Fuck Nazi Sympathy 7"

I could say that this is a third rate rehash of early UK punk with bad but relevant lyrics, but I won't. You should buy this to check out their Halloween costumes and to try to figure out where the band's initials are in the logo. YL (\$3 to HavocRecords/PO BOX 8585/Minneapolis, MN 55408 or through *Profane Existence*/PO BOX 8722/Minneapolis, MN 55408)

BARE MINIMUM/ ANGEL HAIR • split 7"

Both bands are awesome, period. Bare Minimum is slow with chaotic parts, cool bass doodlings and emotion. Angel Hair is total later Born Against type stuff but way more chaotic, maybe a cross between that and End Of The Line or something. Buy it and cringe over the sleeve. YL (\$3 to Titanic-GSL/PO BOX 4674, Boulder, CO 80306)

BACK OF DAVE • demo

Six songs of well played emo hardcore. There are many distinct influences, yet it comes off as being very original. This is a great tape and I look forward to seeing more from this group. RF (\$4 to Subfuse/PO BOX 9631/Downers Grove, IL 60515)

BIG'N • 7"

At times this reminded me of Primus thrash funk type stuff, and at other times it reminded me of Rollins. The vocals were throaty and kind of growled. I couldn't tell you what the singer was growling about since the packaging mainly consisted of a drawing of some kid torturing animals, and thus lacked any form of printed lyrics. BH (Gasoline Boost/X-Mist/Meisenweg 10/72202 Nagold/W-Germany)

BOB TILTON • Wake Me When It's Spring Time Again 7"

These guys must of bought lots of records from By-Product/Ebullition 'coz it's got that modern post-hardcore sound that's so popular on the west coast nowadays. Lyrics and layouts are also of that "sooo emo" category. Very good but nothing new... I still recommend it. YL (Subjugation/46 Caedmon crescent/Darlington, D13 81F/United Kingdom)

BURDEN • 7"

This is metal tinged hardcore with a Rorschach influence to it. At times the Sabbath influence gets kinda heavy too. The vocals are the basic growling screaming kinda deal and they elucidate on topics like not being in control of your destiny. At times this got a bit too heavy for me but otherwise I liked it. BH (\$3 to Insomnia Anxiety/204 Eric Lane/Benbrook, TX 76126)

BURST OF SILENCE • Thicker Than Blood 7"

Again I get stuck with a generic one. Well done str8 edge mosh type thing with a bit of a Struggle feel to it but there are so many of these bands around that to stand out you've got to be extraordinary. Lyrics about being nailed to the X, about brotherhood, about living free from addiction and finally about not killing animals, I think. It's nice to see bands trying to break the mold. T-shirts available for \$10. YL (Stability/665 Pioneer pass/Valparaiso, IN 46383)

CONCRETE HEAD • 7"

Here is one of those 7"s that suffers from mediocrity even though it contains smart lyrics, competent music, and a well put together cover/lyric sheet. The sound is sort of an early '90s no-frills mid-tempo sound with chanting choruses and moshy structures. There are so many good records coming out these days that it is hard to get excited by anything but the cream of the crop. Still, Concrete Head offer nothing unworthy of a listen. Good for me. KM (Concrete Head/Wacholderweg 18/97616 Bad Neustadt/Germany)

CHRISTI FRONT DRIVE • 12"

This is the record I've been looking for. The type of disc you can put on when you want to lounge around and stare at the ceiling for a while. It's a collision of Moss Icon and Samiam floating out of my speakers. Really beautiful music. Gosh, I love this record, but I just hope that when I get around to buying it that there will be a lyric sheet in there somewhere. Simple request. RF (\$5 to Freewill/1650 Trenton St/Denver CO 80220)

CHEMICAL BLUE • 7"

Sung in a nasally kind of way is what the vocals sound like on this record most of the time, but then sometimes they slip into ska noises or reggae. The

HeartattaCk will review all records and CDs that are sent in for review regardless of musical style. However, we will not review any record or CD that has a UPC bar code or UPC bar code sticker on it, and we will not review any record that is financed by one of the so called independent giants; as in Dutch East India,

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along with 'press and distribute' (P&D) relationships are not fitting with the do-it-yourself ethic of hardcore. No record will be rejected solely on musical style. After all, hardcore is a state of mind, not a musical style. But please remember that reviews are not always positive, and that each review only represents the opinion of one reviewer and not of HaC as a whole. Reviewers: KM = Kent McClard, BH = Brett Hall, MH = Marianne Hofstetter, JB = Jamey Billig, LO = Lisa Oglesby, FB = Frank Burkard, RF = Rob Fracisco, and YL = Yannick Lorain.

Pretty much just old style punk hardcore stuff. Reminded me of Agent 94 or Naked Aggression, but with more guitar wanking. If you like the above bands then this is really worth checking out. BH (Chronic Thrill, PO Box 7284, San Diego, CA 92167)

DEAD AND GONE • 7"

Mid-tempo thrashy hardcore that reminded me of later Christ On Parade and early Econochrist. The vocals are throaty and growling yet understandable, this is where the Econochrist influence is most apparent. The lyrics are about how sick the world is, I liked it. BH (Vinyl Communications/PO Box 8623/Chula Vista, CA 91912)

DECOMPOSERS • 7"

Can't really say I like it... maybe it's just not my thing. Really rocky with grungy guitars and a sorta sung voice. It would fit well on your college station. Lyrics are about heroes and making love to the world above. The artwork belongs on a Gorguts album or something. YL (\$3 to Flatline Records/PO Box 520202/Salt Lake City, UT 84152-0202)

DEZERTER • LP

This was manufactured by the State under State control when the "communists" governed Poland. That is, it ain't a new release, per se. Though I'll admit my Polish is a little rusty, it's clear this is very radical, rebellious, anarchist stuff in content, though it basically escaped censorship with the exception of the <bleep>ing of harsh language (again, not that I'd know 'fuck' in Polish anyway). The music is a myriad of styles; traditional punk, hardcore, pop stuff, folk style and more which makes for a nice variety further enhanced my vocals that change from screams to singing to spoken to multiple person chants. All in all quite good. I own and enjoy this. Expand your horizons. JB (\$6 to Robert Karalus/24 Garfield St. #1/Yonkers, NY 10701)

ENDPOINT • Aftertaste 12"

Don't get me wrong, I do like Endpoint but this album just lacks the power necessary to keep me interested. This is really toned down compared to their other releases. Rob's singing voice is somewhat annoying because the music lacks the intensity to back it up. There are a couple of really good songs like "Witness" and "Circumvent" that should be taped from a friend. RF (Doghouse Records/PO BOX 8946/Toledo, OH 43623)

EDGEWISE • Massacre Of The Innocents 12"

This record came out five years too late. This has a very metallic sound in the vein of Killing Time, Sick of It All and Vision. A must for fans of the old New York hardcore style. It's not that bad, it's just that there is so much better these days. RF (Harvest Records/PO BOX 704/West Chester, PA 19831)

EMMANUEL • 7"

Please what is these guys' problem? Heard too much Lords Of The New Church? Musically, this could be okay new wave but the vocals destroy what little there was. This is a bad version of The Gun Club that will please those believing they can watch themselves sleep if they only wake up fast enough. MH (Embryo/15 Bay 17th St./Brooklyn, NY 11214)

same could be said for the other instruments in the band as well, they switch back and forth between a noisy punk sound and ska occasionally throwing in some reggae. The only comparison I can think of is that they were trying to do an Operation Ivy type thing, but instead of having separate ska and punk songs they mixed the styles in the same songs and added the reggae element. There's no lyric sheet in this one, but then with song names like "Big Rock Lobster Crab Dadddy" this comes as no surprise. BH (Faithful Goat Records)

CEILISHRINE • demo

Hardcore with a grunge edge in the vein of Fountainhead. It's played well, but seems prepped for the "alternative" audience. RF (Ceilishrine/PO BOX 2013/Waukesha, WI 53187-2013)

CHRONIC THRILL • demo

EGO TRIP • Alone 7"

I saw Ego Trip play live in 1992. At that time they played up-beat music with a fun live style. The singer even wore some huge fluffy shoes, I mean huge. But here is a dark, brooding 7" complete with an overhanging feel of pessimism. The music is anything but up-beat, utilizing slower beats and a heavy approach with a tint of ye'ol metal influence. The new sound is well received by these ears. Indeed, this is a good record, worthy of at least a dozen listens. Bravo. KM (Ear Plug Records/Am Rain 30/97616 Salz/Germany)

EMILY • Finer Time 7"

Great musicianship and a tight production make this an awe-inspiring record. Like Hoover they took that Fugazi sound and created something new. But unlike Hoover they sound fresh and raw and stir something in me that I can't quite describe. Listening to these 3 songs is better than dancing the one-handed mambo, it's better than garlic-pepper-tofu flavored edible underwear. MH (\$3 to Rent to Own/79 High St./Newtown, PA 18940)

FACE TO FACE/HORACE PINKER • split 7"

I wasn't expecting much out of this record—I was proven wrong. Face To Face plays energetic melodic hardcore with decent lyrics. On the B-side they bust out an excellent cover of "Blister In The Sun." Horace Pinker didn't really excite me too much because of the blatant Jawbreaker influence. Very decent record. RF (Rhetoric Records/PO BOX 82/Madison, WI 53701)

FABRIC • 7"

I've heard these guys described as what Quicksand would be like if they were a real band. I pretty much agree with that, the basic sound is a rockish hardcore. Add to that a few metal licks, heavy drumming that really keeps things moving and strongly sang vocals, then you've got the idea. Except for a few spots where the vocals kinda bugged me I found this quite enjoyable. BH (Doghouse/PO BOX 6946/Toledo, OH 43623)

FEEDING THE FIRE/SPAWN • split 7"

Communist edge at its finest. This seven inch has it all: chunky, heavy songs and fast brutal songs. This is the best Crucial Response release since the Man Lifting Banner stuff. Very straight edge, very political, and very essential for everyone's collection. RF (Crucial Response Records/Kaisersfeld 98/D-46047 Oberhausen, Germany)

photo by Rob Fracisco



FISTICUFFS BLUFF • demo

Short but sweet, the first words that come to mind about this 5 song demo. After enjoying them live I paid my dollar and purchased what I hoped to be something fresh and enjoyable. For the most part I was pleased, the chorus part to "Catholic Dance" is ringing in my head as I type this in. The band is medium paced newer sounding hardcore with upset female vocals, but not whiny. Unfortunately, the recording isn't that good, so if you're picky you might hate it. But my radio isn't that great so I don't care. This demo sat in the cassette player of my car for a week and I've probably listened to it fifty times. LO (PO Box 7848/Santa Cruz, CA 95061)

FLATUS • Budget Beer 7"

Rockish pop-punk with jangly guitars that do cheesy solos here and there (about one song). The vocals remind me of a mellow SNFU. I even felt a hard-core influence here. The vocals are mainly about getting or being drunk. If you drink cheap beer religiously you might like this but I didn't find it to be all that interesting. BH (Flatus/15 Lawrence Str./Hamburg, NJ 07419)

FOUNTAINHEAD • Drain 12"

The drummer and guitarist from this band are now in Orange 9MM. Musically this is very rock with possible mainstream appeal. This just doesn't float my boat. You might like it though. RF (Doghouse Records/PO BOX 8946/Toledo, OH 43623)

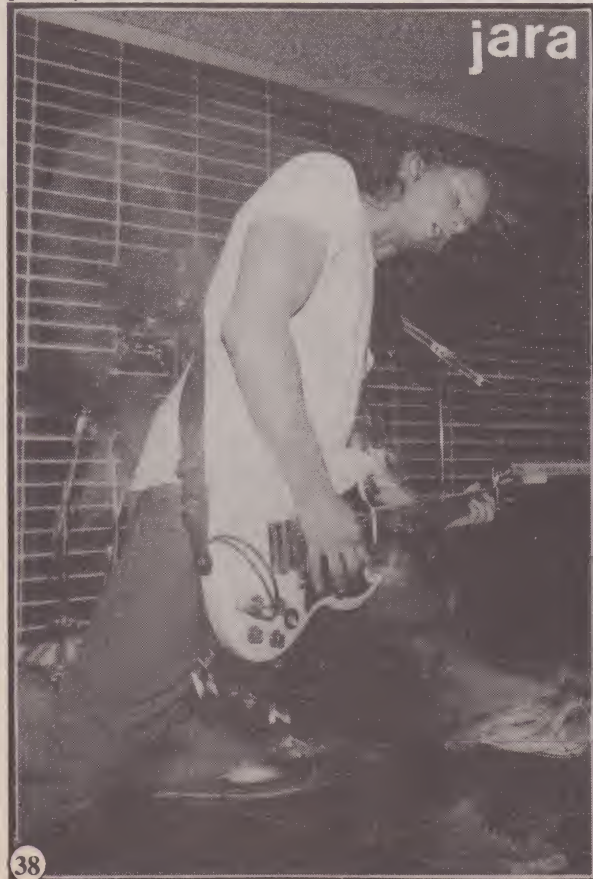
FRAIL • 7"

Frail is what some might call smart-edge. One song is reminiscent of Native Nod, while the other three are very Ebullition sounding, if I dare say so myself. Lyrics are meaningful and well written, with the music falling in that post-mosh metal influenced "emo" category. Pretty damn good, if you ask me. KM (\$2.75 to Yuletide/444 Gail Dr./Nazareth, PA 18064)

GAME FACE • Good 12"

After seeing these guys act so foolishly live I wanted to hate this album. Boy, was I put in my place after a listen. Their best recording so far. Very poppy, tight, and powerful with insignificant lyrics. This record had me jumping around my room after a couple of listens. I strongly recommend this record for fans of pop punk. Geesh, I listen to this all the time now. Good. RF (Network Sound Records/PO BOX 5213/Huntington Beach, CA 92615)

photo by Rob Fracisco



GRADE • Afterthought demo

I heard this band is friends with Chokehold, and it shows. Heavy death-metal style straight edge. Lyrical and vocal power are evident but the kick drums are a little too much to handle sometimes. This tape shows a lot of potential but I'd rather listen to Carcass. RF (Grade, c/o Kyle/663 Sheraton Rd/Burlington, Ontario/L7L 4B3/Canada)

GROWING UP GOMEZ/ KID'S MEAL • split 7"

Growing Up Gomez is rockish pop-punk that has a few hooks and more emo-ish parts with nasally vocals, pretty standard stuff. Kid's Meal play energetic/melodic hardcore that's really catchy, at times they reminded me of the more upbeat Rites Of Spring stuff and I even picked up an Avail feel in it. I suggest this record to people into energetic music, especially the Kid's Meal side. BH (Buddy System/PO BOX 49514/Austin TX 78765)

GUS • 7"

Two songs, both poetic and personal in nature, which seemed to be the theme for the records I reviewed this issue (compare: not as good as Queen Mab, but infinitely better than Kill City Babies and GOB/Loadstar). Vocals and music are quick and abrasive while maintaining a melodic feel. Not dissimilar to say, Pegboy. I enjoyed listening, though it didn't really impart much. JB (\$3 to Dirge Records/PO BOX 7044/Hollywood, FL 33081)

GROUND ROUND • Confused And Unknown 7"

Except for one song this is upbeat pop-punk heavily influenced by Crimpshrine/Fifteen. The one song that doesn't fit is heavier and has one pseudo-metal part in it. The songs are about being gay and being in high school and such which one can easily discern from the booklet included that also expands on some of these ideas in the songs. If Crimpshrine and Fifteen are bands you're into then you should check this out. BH (Kirbdog Records/PO Box 286/Santa Rosa, CA 95402)

GUT/GLORIUM • split 7"

Glorium's song is played live, but with a raw studio quality. Their sound is meandering and serious—slowed down, rhythmic and odd. Strangely enough, Gut sounds much like Seein' Red in their prime—possibly too much, perhaps. The matching manilla sleeve/cover combination is quite impressive. I would like to see more by both of these bands. KM (\$3 to Brian Dixon/2418 1/2 West Main/Houston, TX 77098)

HONEYWELL • LP

This has Gravity, Antioch Arrow and End Of The Line written all over it. The music is crazy, though so many bands are doing this these days it ends up being not too original, and the lyrics are sort of a combination of pissed off political statements, ala Struggle, and weird phrasing, ala Antioch Arrow. Graphically, this should have been a Gravity release minus the lack of silk screening. Pretty good, though standard fare in these times. KM (Mollycoddle/25438/Blackthorne DR/Murrieta, CA 92563)

HAN-SHAN • 7"

This is what it would sound like if Siege beat up Rorschach at a Concrete Sox show. Lyrics are in the kind a weird zone but they say fuck a lot and the cover is made out of a manilla envelope. It's grrrrreat! FB (Soledad/120 State NE #236/Olympia WA 98501-8212)

HINGE • Meaning 7"

At times Hinge reminds me of Floodgate with vocal work that is less sung and more throaty—in other words, medium paced and slightly melodic. The booklet that doubles as a cover is nice looking and the lyrics are also of worth. Good job. KM (Vagary/PO BOX 341811/Milwaukee, WI 53234)

HALF MAN/CONNIPTION • split 7"

Once again Half Man rewards you with more pissed hardcore in the same vein of their similar releases. Conniption plays hardcore with a definite Citizen's Arrest feel. A must for fans of this style. RF (01811 Records/PO BOX 1657/Huntington, NY 11743)

HEAVENS TO BETSY • Calculated LP

I am totally in love with these ladies! This two-piece has an off-and-on aggressive feel to their "riot grrly" strong sound fronted by a lovely voice. Unlike some bands that they would be lumped in with, Heavens To Betsy doesn't sound like they can't play their instruments or that their voices are too pretty to scream or get mad. Their screaming is the best part! Their lyrics are all about empowerment and emotions and they totally hit home. LO (Kill Rock Stars/120 NE State #418/Olympia, WA 98501)

HOVER • 7"

This record reminds me a tiny bit of Embrace. "Foundation" is definitely the standout. This record is for fans of 1985 era Dischord stuff. The vocalist sounds similar to Ian

Mackaye when he was in Fugazi, but lacks the lyrical talent. This record is not bad, it's just not that good. Sorry. RF (Hover/4108 Cary St. #6/ Richmond, VA 23221)

INSULT TO INJURY • As We Live Our Lives demo

Fast paced old style punk with obnoxious angry vocals, not unlike the first Naked Aggression 7"s ("only the lyrics are not as simple"—Jamey Billig). The production is really good especially for a demo, and comes with a sixteen page booklet full of lyrics, which are quite good and cartoons to match. This is a seriously rockin' tape and if you like punk then you'll like this. They are really cool people too, check 'em out live. FB (PO BOX 21533/1850 Commercial Dr./Vancouver, BC/V5N-4A0/Canada)

INKWIZYCIA • Ng Weasne Podo Bienstwo LP

This is one damn fine record. Recorded in 85-86 it has the musical style of the time, comparable to Upright Citizens or Puke. The lyrics are some of the most sincere I've read and deal with religion, work, living in Poland, religion and being punk (but not in a dumb way). Not much else to say, just a good solid punk record. The Shit! FB (\$6 to Robert Karalus/24 Garfield St. #1/Yonkers, NY 10701)

INTROSPECT • 7"

The two songs on this 7" are so varied and so moving I just want to keep the record forever and tell Kent to go away. Music that keeps changing, building up, slowing down, moving, moving, moving. They sound like a heavier version of Greyhouse, sort of. Please, can't I keep it? MH (Fountainhead/2865 S. Eagle Rd. Box 392/Newtown, PA. 18940)

INTEGRATION • demo

After a listen, I learned to never judge a demo by its cover or name. Progressive and pissed hardcore played pretty well. A strong first effort with hopefully more to follow. RF (\$3 PO BOX 1902/Roanoke, VA 24009)

INDIAN SUMMER • 7"

Indian Summer makes a habit of stealing freely from Fugazi, Hoover, and Moss Icon. This is no exception, but if you can get over the perpetual sense of deja-vu then Indian Summer can be a pleasant experience. KM (Repercussion/3871 Piedmont Ave. Box 312/Oakland, CA 94611)

ICEBURN • 7"

If you are a fan up to this point then this record is a must. Very original improvisational hardcore with a strong jazz twist. This is more experimental than past releases, but retains the power and style. I am excited to hear other new songs. RF (Art Monk Construction)

J CHURCH • She Never Leaves The Neighborhood 7"

Musically this sounds like the newer Jawbreaker stuff; a heavier pop-punk sound with some emo-ish parts. The vocals are like Cringer, nasally singing that fits well with the music. The lyrics are mainly about urban life. Not something I would call amazing but I actually did like it. BH (\$3 to Dead Beat/1662 Loblolly Ct. #146/Kent, OH 44240)

JIHAD • Hammers And Nails demo

Holly fucking brutality!!! This is shit to eat your ears and destroy your speakers. Pure ugliness. Gimmie, gimmie, gimmie some more!!! Fuck, yes. Beat me black and blue, mother fuckers!! The holy war, indeed. KM (PO BOX 50943/Kalamazoo, MI 49005)

JUMPKNUCKLE • Pariah 7"

Two days after hearing this I don't much remember it. There were really nasally vocals though. Someone's teenage garage band without apparent purpose. JB (\$3 to Subfuse/PO BOX 9631/Downers Grove, IL 60515)

JOLLY MORTALS • Paint Scraper 7"

The music on this can be comparable to Drive Like Jehu/Rocket From The Crypt type stuff. At times they sound more like Janes Addiction or something—especially the vocals. The lyrics are about lost love and beer. This didn't do much for me. BH (Whirled Record, PO Box 5431, Richmond, VA 23220)

JUNCTION Mouth As A Gun 7"

I was looking forward to hearing some good stuff with all the positive stuff I heard about this band. Unfortunately, both the songs on this 7" have good lyrics but the sound just didn't excite me too much. It's medium paced hardcore that's okay, but not great. LO (Art Monk Construction/PO Box 1105/State College, PA 16804-1105)

K.A.S.H. • demo

If you're still an Underdog fan then this is a must. It's weird to see this sound still around. They do it very well. Hardcore with a rock edge. RF (\$1.5 to No Production/7221 High Land St./Springfield, VA 22150)

KITO • Johnson, Mary: 188897764 7"

Twisting the strands of Man Is The Bastard like lyrics, slowed down death metal tunage, hardcore sensibilities, danceable bass lines, and the occasional quirky sound, Kito lay down three tracks that belong uniquely to Kito. Bringing new meaning to the word, fucked. KM (Armed With Anger)

KILL CITY BABIES • Proof Positive Of The Loophole Theory 7"

Six songs of poetic loquaciousness about ... nothing in particular, or at least easily deciphered. Elaborate personal, mental gymnastics. Maybe. I wonder if they've ever been attacked by rats? Even with a fold out poster sleeve the majority of the information here is an exceptionally detailed description of the recording process, including pictures, and almost nothing else. Yawn. JB (Forfeit/Po Box 173/Mentor, OH 44061-0173)

LASH OUT • The Darkest Hour 12"

The death metal influence (ala Integrity) is certainly present but Lash Out maintains a much more reality based sound that keeps the demonic tendencies to a minimum, and the lyrical content is certainly more palatable. Unfortunately there are only four songs because I could have gone for an entire album's worth. Beautiful color choice and paper stock on the cover. KM (Stormstrike/An Der Rothalde 17/79312 Emmendingen/Germany)

LINUS • 7"

Kinda emo-ish poppy type stuff with some vocal harmonies thrown in. The vocals are roughly sang with lyrics about trying to fit in. Probably not something I would listen to all the time but a solid release nonetheless. BH (\$2.50 to Freewill/1650 Trenton St./Denver, CO 80220)

LOADSTAR/GOB • 7"

Nothing special. Kind of low key experimental music as background to spoken over words about a women who went crazy and drove down the sidewalk of their town, killing several, and a story of going very fast on a motorcycle, which even as a cycle owner and enthusiast I can't really get excited about. Neither good nor bad, but irrelevant. JB (Satan's Pimp)

LESSER • I Hate Me CD

The super-slick packaging was my first clue that something was amiss. Then when I put it in my CD player what I got in return was as earful of techno. If you like Ministry then you might like this, but it would probably still be a stretch. Fuzzed out guitars, fuzzed out vocals, fuzzed out everything, it was enough to drive me to pluck the spikes off the nearest crusty's jacket and jam them in my ears in order to escape the noise. BH (Endless Records, PO Box 647, Hollywood, CA 90078)

MOHINDER/NITWITS • split 7"

Mohinder has dropped a guitarist and they have dropped the melodic Econochrist-esque bass lines while speeding the whole trip up considerably—still mega fucking awesome!! Mohinder are the best band in California, so get it and shut the fuck up. Oh yeah, Nitwits are sort of Naged Aggression style punk rock, only the lyrics aren't as simple, and I rarely listen to their side. KM (\$3 to Unleaded/PO BOX 1333/Cupertino, CA 95015)

MAGGOTZ • Tales From The City Of Vomit 7"

Musically it's sort of early Circle Jerks/Beasty Boys thrashy stuff that's pretty cool but gets boring. The lyrics are of the silly variety and except for "Blitzkrieg Waltz" (hey, ho let's waltz!) they weren't all that silly. FB (\$3 to Nose Pick/17 Granger Dr/Lee, NH 03824)

MY SIN • Build My Gallows High CD

"My sin isn't a band and there's no guitars on this disc, clyde" it says on the packaging. Basically this is some guy singing through a distortion box with synthesized instruments in the background. I couldn't bring myself to listen to the whole thing but there are obviously people out there who like this kind of stuff. BH (Endless Music/PO Box 647/Hollywood, CA 90078)

MILKMONEY • 7"

nbreko 84'6396r983g... oh sorry, that was just my head hitting the keyboard, found it kind of hard to stay awake, the first song kinda drags at first and then never really seems to go anywhere after that. The other side does the same. Mellow, rockish stuff with borderline sang/spoken vocals. BH (Plumb/1085 Commonwealth Av. #215/Boston MA 02215) 39

MEREL • 12"

This record is a bit of a departure from the earlier 7". The songs are more along the lines of the song they put on the split with Iconoclast. They're slower and heavier but still retain a good amount of the chaoticness that was present on the first 7". Two of the songs present here were already released (one on the Fear Of Smell comp and the other on the 7"). This record has dominated my turntable since I got it and anyone who finds thrashy emo-core type stuff appealing would be quite silly to pass this one up. BH (\$6 to Gern Blandsten/305 Haywood Dr./Paramus, NJ 07652)

MONSTER X • demo

Fuck! This is it! This is the new face of str8 edge. Total grind to scare away the hordes of clean cut, kick boxing losers that have defaced that movement. How can you go wrong with a pro legalization, pro choice, anti-religion S.E grind band. Fucking awesome, buy it. YL (\$3 to Devon/143 Cherry Ave/Delmar, NY 12054)

NONE LEFT STANDING • Laura 7"

It's so great to see such diversity among straight edge bands today. This band plays very emotionally angry hardcore in the vein of Fuel. This record hasn't left my turntable since I got it. Very energetic and beautiful. Straight edge is neat these days. Check it out. RF (Rhetoric Records/PO Box 82/Madison, WI 53701)

NRA/HUMAN ALERT • Sex Sells split 7"

Both bands give 2 songs each of sexy punk in a sort of Dag Nasty/NOFX type thing, sort of. Human Alert is the standout with "Die Hard Adolescent," which I must say had me breaking small bottles and kicking over trash cans. The back cover is cool, too, check out the package on the man in blue! FB (\$3 WRF/PO Box 39/1713 ZG Obdam/Netherlands)

OUTSPOKEN • The Current 7"

These guys just keep going and going and going. This is their best release so far. Music is similar to their other releases but the better recording is highly noticed. It is also awesome to see topics like homosexuality and the revolutionary aspects of straight edge discussed. Politics and straight edge can mix. "Save yourself, revolt." RF (New Age/Conversion/PO BOX 5213/Huntington Beach, CA 92615)

OX • 7"

Kind of a hard edged pop that's not bad if that's your thing, though the lyrics with exception of "Go Team Go", a fine tune about our war culture) are basically limited to problems in the town they live in, making this a record primarily relevant only to their section of Pennsylvania. But hey, you get some old Yo! MTV Raps cards. What a deal. JB (Chumpire/2337 PA Route 309/Orefield, PA 18069)

PREMONITION/IN•HUMANITY • split 7"

Premonition play kinda poppy melodic hardcore with some metal licks thrown in here and there. The vocals range from kinda sung to a rough scream that ejects words dealing with a general distaste for American society. In•Humanity are along the lines of older Melvins, super heavy songs that I would almost describe as dirges. BH (\$3 from either Transplant records/PO BOX 85319 USC/Cola, SC 29225 or Stereonucleosis Records/PO BOX 5724/Columbia, SC 29250)

POOBAH • Alkaloid CD

I dunno, ok alternative pop rock, I guess. Reminded me of something like Stone Temple Pilots or other MTV fare. Some good lyrics. Kent, if you gave this to me 'cause you know the people and didn't want to give it a bad review, you should probably just do it yourself. JB (Posing Toad/18 W. State St./Suite #25/Athens, GA 45701)

PROZAC MEMORY • 7"

Burly good, man. The first Prozac Memory 7" was decent, but these two songs are excellent. The music takes the emo intensity of Moss Icon and compounds it with a big, bad power packed energy injection. Awesome. KM (Faye/PO BOX 7332/Columbia, MO 65205)

PROCESS • World Of Fire LP

Hailing from Southern California, Process sound like a chunky, sorta-metal, post-mosh hardcore band with Pat Dubar of Uniform Choice on vocals. Pat of course isn't in the band, but the vocalist that is croons much like Pat did on the latter U.C. efforts. Not bad, but not too exciting. Decent lyrics as well. KM (Conversion/PO BOX 5213/Huntington Beach, CA 92615)

PLUNGER • 7"

For the most part bands that seem to etch their existence from the legacy of older bands seem to fail miserably, but Plunger somehow manages to retain a sense of

importance while drawing heavily on Moss Icon influences. Everything from the music, to the lyrics, to the layout, to the packaging screams of Moss Icon. Still, Plunger is a good band and this is one record worthy of many, many listens. Cool, though lacking originality. KM (\$3 to Exhalation/1919 Layton St./Crofton, MD 21114)

QUINCY PUNX • We're Not Punks... LP

Joke Punk, literally. Named for the Philistines that appeared in an infamous episode of mortician come detective, Quincy. Of course they actually cover the song "Pain" as many a band has jokingly considered. They also offer such originals as "Nuke Seattle" and "I Hate Coffee" (both sentiments I find both ethical and appealing) along with 18 others. Simple, quick, punk for a laugh. JB (THD/Recess)

QUEEN MAB • 7"

An east bay thing with two singers (though never together on the same song): one with a Y chromosome and one with two X's. Musically kind of Econochrist-ish. Lyrics are in the interpersonal style of insecurity and the like ("Smile Big Today") or well, I don't know. I'm prone to believe songs like "J is for Jesus" do have a message but I'm uncertain of a specific concept. Fairly good. An aside: Kudos to Punks with Presses who from a printer's perspective did a fine job on the covers. JB (\$3 to Judgmental/BOX 40084/Berkeley, CA 94704)

RADIO WENDY • Punch The Fat Kid 7"

Try taking the more recent Jawbreaker stuff and adding in some less poppy parts and less roughly sang vocals and you've got a pretty good idea of what this sounds like. There's also a kind of Drive Like Jehu influence with some kind of disjointed sounding parts. This one was pretty good, not something that I found incredible but if any of the aforementioned bands tickle your fancy this one might to. BH (Flatline Records/PO Box 520202/Salt Lake City, UT 84152-0202)

RESIST • The Road To Freedom... tape

Yeah, yeah, the Final Conflict influence is there but this band pulls it off so well that they can be used as a reference point on their own. Pissed off, been said before lyrics against the state, war, nationalism etc, etc... This band is a staple of the crusty scene and you know you've got to get it...so get it. YL (Resist/3206 S.E. Rex. St./PDX, OR 97202 or from Profane Existence - address listed somewhere else)

photo by Rob Fracisco



REALITY • Something Hurts 7"

Sometimes band names can deceive. This isn't the case. Real boring and generic moshcore. The most interesting aspects of the record were the colored vinyl and the presence of Morrissey on the thank you list. RF (Flatline/PO BOX 520202/SLC, UT 84152-0202)

RESTRAIN • Armageddon 7"

The cover is so ridiculous. Is this a joke? It has a straight edge kid, hooded sweatshirt and all, with a gun ready to kill at will or something. Gimme a break. The music is strongly influenced by bands like Earth Crisis and Chokehold, but lacks the power of the mentioned bands. Enough with the intolerant lyrics. RF (Chapter Records/PO Box 40901/San Francisco, CA 94140)

SECOND COMING • 7"

Funky, moshy hardcore that sounds like it was recorded in 1989 in New York. A definite Killing Time, Sick of it All and Vision influence is noticed. A must if you dig that style. But then again, it's 1994. RF (Chapter Records, PO Box 40901, San Francisco, CA 94140)

SPARKER • LP

Eleven unrelenting tracks of brutal ska with an erotic obsession with the eighties? Punk, ska, new wave fusion? I don't know. This is actually a pretty rockin' record except for the vocals, they are all right but after a while you start feeling like you're sticking a Q-tip too far into your ear. But that is easily made up for by some fucking ragin' sax work. Comes with a real nice booklet and if you like ska there is no reason you shouldn't like this. FB (\$5 to Reality Control/5970 Birch #2/Carpenteria, CA 93103)

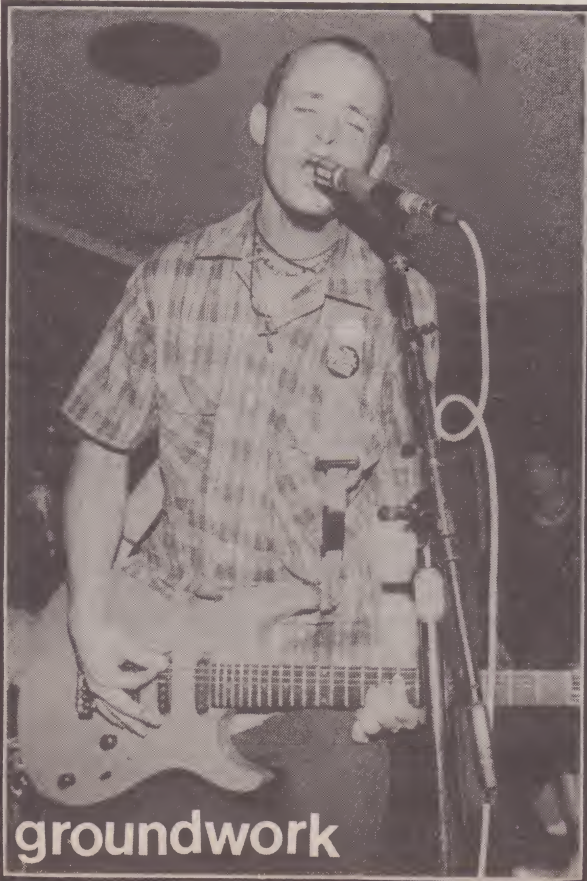
SPAWN • 7"

Taking the '88 mosh sound, updating it with a metal injection, and keeping the lyrics in the thinking realm is how Spawn presents their version of hardcore. The final version they have come up with is solid and powerful. If only there had been more bands like this a few years ago and less bands like Strife, Chain Of Strength, or Integrity. Very Crucial Response in both sound, look, and message. KM (Emblem Records/Rheinstr. 64/47226 Duisburg/W-Germany)

SHORTSIGHT • Why Spend Time Learning... 7"

This is much better than any of their other released material I've heard.

photo by Rob Fracisco



Straight edge hardcore with female vocals, that fail to fall in the genre of Ashes or Junction. The music is hardcore but the vocals seem to lack the anger necessary to move me. Different sounding and a breath of fresh air but this time I think I'll suffocate. RF (Machination Records/PO Box 90/8500 Kortrijk/Belgium)

SHITFIT/HUMAN GREED • LP

Hot stuff coming out of Canada these days and this is no exception. Shitfit are sure to make you react, either you hate 'em or you love 'em, and I love em... Max's one of a kind gargling voice is layered over speeded up Discharge riffs and it works. Human Greed are stenchier, with galloping thrash parts and bursts of insane speed. One of the singers sounds like a Slavestate singer and they're just as good as Slavestate too. How can someone be so anti-animal abuse and smoke and drink commercial alcohol so proudly at the same time? I don't know. Lyrics to "listen and learn" are awesome. YL (\$8 to Dysgusher/2 Bloor Street West/Suite 100, Box 477/Toronto, Ontario/M4W 3E2/Canada)

SHROOMUNION • Fairytales And Dreams 7"

For all the times I've seen Shroomunion live I never would have thought I would like this record. Truthfully, I more than just like it, I think it's good. There are four songs on the record, two sung by Melissa and the other two by Mark, each with a different feel depending on who is singing. Though I had an affinity for Melissa's voice, I thought the Mark sung "Crackpipe Dream" is the best song on the 7". If you've ever seen Shroomunion on a good day and liked them you'll enjoy this record. LO (Repercussion)

SIDE OVER • demo

Most of the time this was moshy, then it would slip into a melodic kind of Samiam-ish thing and here and there they would throw in some straight up metallish parts. The vocals are gruffly sang, which basically fits the music. The recording quality is okay, a little heavy on the bass, but this is definitely listenable. Every once in a while I would get into this, but for the most part it did very little for me. BH (\$2 to 9 East Saylor Ave/Plains, PA 18702)

SHITFIT • 7"

Musically, Shitfit go right to the edge of grind without actually becoming a grind band. The music is fast but clear and the vocal work is ugly and yet not beastial. On a lyrical side they deal with heroin addiction, racism, and anti-state themes. The label also includes a sort of statement of purpose that helps to make this a really cool release. These are good people. KM (Vital

Communication/PO BOX 366/Station B/Toronto, Ontario/M5T 2W2/Canada)

SEKIERA • Nowa Aleksandria LP

It looks like a UOA record but it's a polish band doing the new wave thing like the "Human League". This is actually from '86. I guess it wasn't that outdated then. Oh, what to say... MH (\$6 to Robert Karalus/24 Garfield St. #1/Yonkers, NY 10701)

SPANAKORZO • CD

When I first started listening to this I thought I heard a definite Fugazi influence. But then as I listened to more of it I began to notice a melodic undercurrent along the lines of Jawbreaker. Then there were also some Drive Like Jehu elements also. The vocals are roughly sang and reminded me a lot of Hellbender. This is a little mellower and poppier than most of the stuff I listen to but it was good nonetheless. BH (Wrenched Records/PO Box 2096/Del Mar, CA 92014)

STATE OF THE NATION • Objective Complete CD

On a song like "Fantasy" the Hover influence is taken to it's extreme, and then on a song such as "Mineral Death" the Jones Very influence starts bleeding through, but for the most part State Of The Nation stays solidly tied to basic rock. Lyrics and informational content seem very well meant dealing with greed, the pursuit of the American dream, the plight of the American Indian, and the evils of the great box that 99% of the population worship nightly. Everything seems so straight forward, but I am left with the gnawing tug of doubt. What can all this mean when you share your bed with Quicksand and Rage Against The Machine? State Of The Nation embodies the same contradictions that a band like Consolidated painted so clearly. How can you attack success and the world of greed and the culture of wealth from the position of success and wealth? Are you not what you oppose? KM (Jade Tree)

SHROOMUNION • ADV-M9 Loves ADV-m10 10"

Amazingly enough, Shroomunion gets out another ten songs. Their sound is meandering and loose. Influences are anything on K Records, or Kill Rock Stars, and a dose of Fugazi. Lyrics follow suit with emphasis on personal struggle and individualism in an alien society. This certainly isn't my favorite sort of music, but amazingly enough I have to admit that this is a decent record, though I think Shroomunion's heyday still lies ahead of them. KM (Monopoly)

STANDARD AMERICAN DIET • CD

I don't know how I got stuck reviewing this. This is industrial music that doesn't sound very tight. My roommate Andy (who is quite an expert on industrial) says there is one good song. I don't know which one because I can't tell the difference. Weird. I guess I'm more naive than I thought. RF (Endless Music, PO Box 647, Hollywood, CA 90078)

TEETH • Teeth 7"

This record is very pretty. Emotional and melodic, yet with bite. Great vocals make this a joy to listen to. Kinda reminds me of Sleeper with more power and complexity. I hope to hear more. RF (Recession Records/PO Box 64475/Tucson, AZ 85726)

TOADLIQUOR • 12"

It's sloooooowww. Blows away any recent Man Is The Bastard. Only has seven songs, no lyric sheet, and the vocals are kind of muffled, but this is still the equivalent of death by... uh, something slow. "If I were a pig I would wallow in this." FB (Soledad)

UNIVERSAL ORDER OF ARMAGEDDON • Symptom 7"

Talented musicianship, angry, and excellent lyrics and vocals. All hardcore records should be this good. Very original and powerful. Emotional and pissed. Ya know what, I really like this. A must. RF (Jade Tree/2310 Kennwynn Rd/Wilmington, DE 19810)

U.S. DECLINE • The Empty Fight For Freedom demo

Basic anti-system punk rock with lots of middle fingers and pictures of beer. As quoted on the inside of the tape, "Thanks to everyone who supports us and helps out the scene. Everyone else... fuck off!!" I thought these ignorant attitudes were long destroyed. Duh. RF (\$3 to Pathetic/19730 NE 22nd ANE/N. Miami Beach, FL 33180)

VON LMO • Cosmic Interception CD

Kent always gives me the weird ones to review. Very strange music that I couldn't begin to describe. Huh? RF Sorry, Rob. (Sorry, Rob. Basically this is weird twisted electronic shit with horns and a crazed sense of dementia. While being somewhat reminiscent of the cracked shit that appeared on side two of Let Them Eat Jellybeans, this seems geared more to some sort of commercial success, which I guarantee will not happen. Weird. Kent) (Variant Records/PO BOX 3852/Redwood City, CA 94064)

photo by Rob Fracisco



V/A • The Cold War 7"

Don't you hate it when you buy a comp and it's only half good. This record has good news and bad. First the bad. Everlast busts out a self-righteous straight edge tune which made me chuckle and Mean Season just sucks. The good news; None Left Standing and Within A Lie play very descent hardcore that make this record worth purchasing. RF (Foresight/516 Highland Ave/Madison, WI 53705)

V/A • Stop Homophobia 7"

Four bands 'n a booklet, in order: Other than their name, Fagbash don't really offer much in terms of queer politics, Black Angel's Death Song, on the other hand offer some cool lyrics but just luke warm rock music. On the b-side, Pansy Division offer a highpoint with a quirky, fun loving song by name of "Cowboys are frequently, secretly, fond of each other" which kind of reminded me of the Quetin Crisp quotation, "Some roughs are queer, and some queers are rough" and lastly the Happy Flowers close it out in their standard noise-damage. The booklet has some really good interpersonal, political articles from editors of 'zines *Outpunk*, *Fucktooth*, *Fembot* and others. Not all of the music's great, but it is a well done project, worthy of support. JB (Turkey Baster/6403 Johnny Morris #12/Austin, TX 78724)

V/A • DIY Benefit For CKCU FM tape

60 minutes of live songs by 8 different bands recorded at a benefit show for CKCU FM radio station in Ontario, Canada. It was recorded off the board in "glorious mono" and edited on a ghettoblaster and it has surprisingly good sound quality considering this. The featured bands are Ripcordz, Shotmaker, Lockjaw, Wad, Lumpin Proletariat, Internacine, Moist Boys, and Corporate Graveyard. If you like any of these bands or wanted to hear them this would be worth the investment. BH (\$4 to Shitheel Wreckers/Box 40006/905 Gordon St./Victoria, B.C./V8W 3N3/Canada)

V/A • Ghost Dance 2x7"

Indian Summer checks in on this one with their harder version of Fugazi (even the lyrics are very, very heavily influenced by Fugazi). From The Ashes Of... is up next. Their sound has a heavy Hoover influence to it. 3rd Rail Rhyme's song is next. It alternates between a jazzy feel and heavy emo. Embassy has the next song as well as the last one. Their sound is in a vein akin to Native Nod, semi-poppy parts interspersed with heavier parts all within an emo framework. Close on the heels of Embassy's first song is Cap'n Jazz. Jangly guitars playing meandering songs with nicely sung vocals about sums them up. The only band left is Braid. Their song

alternates between heavy, distorted loud drum dominated and kinda jazzy quiet parts. All the bands are worth listening to, the strongest songs come from Embassy and Cap'n Jazz. BH (Slave Out/4910 Washington/Downers Grove, IL 60515)

V/A • Lacking Mindset 7"

I wish all comps were this good. Very modern sounding hardcore by all of the bands. The Struggle song is on the 12" but I like this version better because of the added samples. Unbroken belts out a deep and heavy tune which pummels all of the others. Honeywell play one of the gnarliest tunes I've heard in a while but the regurgitated lyrics are very hard to swallow. Groundwork play their worst song to date. A must for fans of any of the bands. Get it silly. RF (\$3 to Spoonfed/PO BOX 10221/Scottsdale, AZ 85271)

V/A • Albuquerque Shitcore Vol. 1 7"

Errrrg. Ughhh. Aahhh! Gotta fight the urge to say "This is crap!" On white porcelain staining brown vinyl, of course. Word Salad, gets honorable mention for their song about the local brown shirts with alternating sections of ploddingly slow music with throaty vocals to quick, trashy with schreeching vocals (a band that HC reviewer Frank Burkard would definitely call, "the shit!!"). Feltch, Fractured, and Shunt don't stand out as much. Umm, see the second complete sentence above. JB (Word Salad/PO BOX 40129/Albuquerque, NM 87196)

V/A • Boston Is Burning... 7"

Here is yet another compilation with a Dive song. These boys get around! Also featured here are Daltonic, Converge, and Opposition. All four bands do the mosh or post-mosh sound with varying amounts of success. There are a lot of bands from Boston these days. Check out Dive on at least one record. KM (\$3 to Hearsay/PO BOX 382288/Cambridge, MA 02238)

V/A • Nothing New 7"

Five songs here, one from Bob Tilton, Bugeyed, Dead Wrong, Kitchener and Kito. Bob Tilton remind me of Born Against. Bugeyed have a severely distorted punkish sound. Dead Wrong are kind of a trashier version of 1.6 Band. Kitchener play way thrashy hardcore along the lines of End Of The Line or Infest. The Kito sound is mid-tempo hardcore with moshy parts. All these bands are from the UK and they all rage so obtaining this should be a high priority if you like thrashy hardcore. BH (Armed with Anger)

V/A • Quadruped 7"

Whirlybird, Herschel, and Jolly Mortals all play irrelevant, poppy, 'artistic' nothingness, with some variation in the specific styles. Swank get honorable mention for having laudable lyrics. There's no reason that the remains of deceased dinosaurs should have been squeezed into thin, flat, circles in any quantity for this. JB (Whirled)

V/A • Bloodless Unreality 7"

Hellnation, Confrontation and Assuck deliver a total of seven aural annihilations sure to have you bouncing of the walls singing along to tunes like "Vile Horrendous Aerial Bombardment". This shit is the shit! Confrontation's singer takes the Jake Filth award for vocal exertion, with the mighty Assuck coming in a close second. This is some of the fastest, grindiest, crustiest shit around and not getting it means sure death. Comes with a lyric book in classic black and white and pictures of kids with guns. The word horrendous always means a winner! FB (Forfeit/PO Box 173/Mentor, Ohio 44061-0173)

V/A • This Inheritance Must Be Refused 12"

A one sided 12" is kind of disappointing, but after you get over that you get to listen to Spitboy, Paxton Quiggly, One By One, and four others. The record is dedicated to the politics of gender relations, and the enclosed booklet rounds out the whole project quite nicely. KM (\$5 to Hopscotch/PO BOX 1962/Dearborn, MI 48212)

V/A • Comping An Attitude 10"

A good sample of pop-punk bands from Texas. Aside from the Very Small parody this could be one of those 10"s from a while back. Pretty good. Bands include: Minority, Gomez, Kid's Meal... YL (Turkey Baster Records)

WASTEAWAY/WASHINGTON DISEASE • split 7"

Both bands play archaic sounding hardcore. Nothing ground-breaking here. Not bad, just recorded a couple of years too late. RF (X-cluded Music)

WATERFRONT • Confusing The Truth 7"

This is one of those bands that play with lots of distortion on the guitars but still come off sounding kind of petty. Basically these guys couldn't decide if they wanted to play metal or pop-punk. The vocals are sung in a monotone way, kind of reminded me of Monsula vocals, but with less energy/power. That could be said about this record in general, but with less energy/power. If you happen to like Sensefield this would be right up your alley. BH (Flatline Records)

WHATEVER • Deep 7"

Kick ass music with intelligent lyrics that reminds me of Sticks & Stones, Strawman, or Chino Horde. You know, mature people (I don't know if they are or if they only sound like it) that have something to say. This makes me jump, this makes me want to suck their toes. I wonder whether that little piglet on the cover is dead or not... this is really disturbing me. MH (Dead Beat/1662 Loblolly Ct. #146/Kent, Ohio 44240)

ZOINKS • 7"

Very nice melodic punk rock played with a certain innocence. This reminds me of Jawbreaker, slow Snuff, and Elvis Costello. Happy music that isn't getting on your nerves because it sounds fresh and unspoiled. MH (Satan's Pimp/1229 Ralston st./Reno, NV 89507)

• TOP 10 •

The review process really only tells you what one person thought, while the top ten concept gives you an idea of what several people were into over a small space of time. Records, CDs, 'zines, live shows, games, or what the fuck...

Lisa Oglesby • Ebullition taste tester

HEAVENS TO BETSY - LP
HEARTATTACK #1 - 'zine section
UNWOUND - Mkultra 7"
MOHINDER - live
PORTRAITS OF PAST - live

TEAM DRESCH - 7"
ICONOCLAST - CD
INTROSPECT - 7"
CRACKS IN THE MARTYR - 'zine
MOSS ICON - It Dissapears LP

Kent McClard • Ebullition bootlicker

MOHINDER/NITWITS - split 7"
MAGIC, the gathering
FRAIL - 7"/EMILY - 7"
JIHAD - demo/MONSTER X - demo
ANGELHAIR/BARE MINIMUM - 7"

ICÖNOCLAST - CD
THREADBARE - 7" or demo
INTROSPECT - 7"
BLEED/PORTRAITS OF PAST - split 7"
ABOLITION - Complacency LP

Charles Maggio • Gern Blandstein Records

GUS - 7" (from Florida)
OTTAWA - live
DOC HOPPER - 7" & LP
DEAD AND GONE - live
CITIZEN FISH - Flinch LP

ANGEL HAIR
DAGOBAB SQUARE (R.I.P.)
HEAVENS TO BETSY - LP
BILLY RUBIN/DEAD WRONG
RYE - live

Peter Hoeren • Crucial Response Records

RAISED FIST - demo
MOUTHPIECE - 12"
FAITH/VOID - split CD
STRIKE - One Truth 12"
ECONOCHRIST - Skewed 7"

ABHINANDA - demo
FLEX YOUR HEAD - CD
DISCHORD: YEAR IN 7"s CD
SEEIN' RED - CD
FINAL EXIT - demo

Kevin Sabarese • Old Glory Records • Four eyes

LACKING MINDSET - comp 7"
AVAIL - live & 10"
JUNCTION - Mouth As Gun 7"
ACME - 7"
SPITBOY - live

MEREL - LP
WOUNDED KNEE - Psycho Path 7"
MOHINDER - O Nation, You Bleed... 7"
UNHERD - LP
ASSFACTOR 4 - Smoked Out 7"

Mike Ruehle • Pig Fucker; he makes 'em squeal

SPITBOY - Mi Cuerpo Es Mio
MAGIC, the gathering
PESTILENCE - box set of 4 7"
CLOSE YOUR EYES AND SEE DEATH - 7" compilation
AGENT 94/WAD - split 7"

TOADLIQUOR - 12"/QUEEN MAB - 7"
TRENCHMOUTH - live
QUINCYPUNX - We're Not Punks... LP
GOVERNMENT ISSUE - 7"

Frank Burkhard • a stone throwing devil

AGENT 94/WAD - split 7"
TOAD LIQUOR - LP
INK WIZYLIA - LP
FISH MASTERS - show
CARCASS - Heartwork

BLOODLESS UNREALITY - 7" comp
HAN-SHAN - 7"
BATTLE MASTERS - game
INSULT TO INJURY - demo & live
NAPALM - Fear, Emptiness, despair

Yannick • Ebullition intern

COPOUT - anything
JULIA - 7" & live
OCHRE - live/MONSTER X - demo
TOADLIQUOR - 12"
MOSS ICON - It Dissapears LP

FAILURE FACE - new 7"
FIVE-O - 7"/REACH OUT - anything
FINGERPRINT - anything
ICONOCLAST - CD
INDIAN SUMMER - live

Brett Hall • have guitar, band on the way

GROUNDWORK - live
MOHINDER/NITWITS - split 7"
SEEIN' RED - Workspiel 12"
KITCHNER - The Price Of Progression 7"
GROWING UP GOMEZ/KID'S MEAL - split 7"

MEREL - 12"
FINGER PRINT - 2nd 7"
COPOUT/FACE DOWN - split 7"
PORTRAITS OF PAST - live
MOHINDER - live

Rob Fracisco • from the bowels of Orange County

STRAIN - Driven-second coming 7"
RESSERECTION - I Refuse 12"
BLOODLET - 7"
FRAIL - 7"

FEEDING THE FIRE/SPAWN - split 7"
CHRISTIE FRONT DRIVE - LP
NONE LEFT STANDING - 7"
JULIA - live
SEEIN' RED - Workspiel 12"

GROUNDWORK - live

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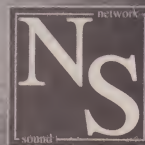
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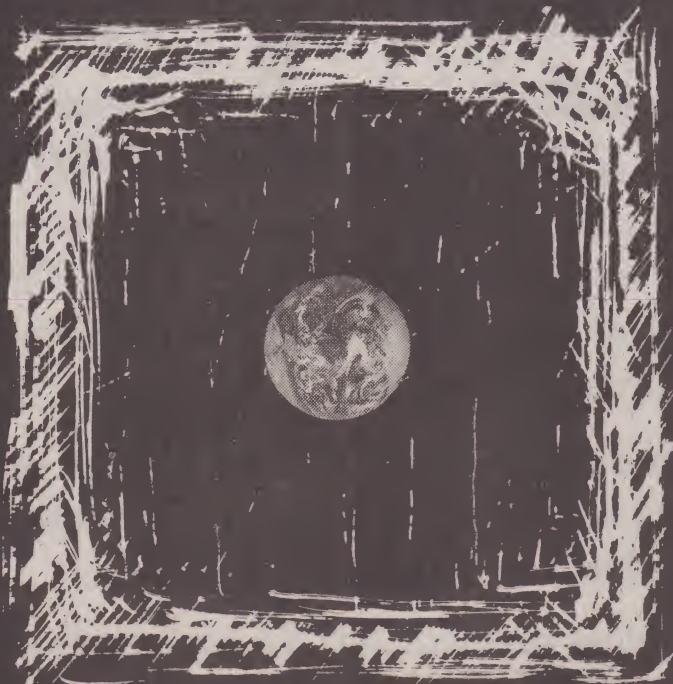


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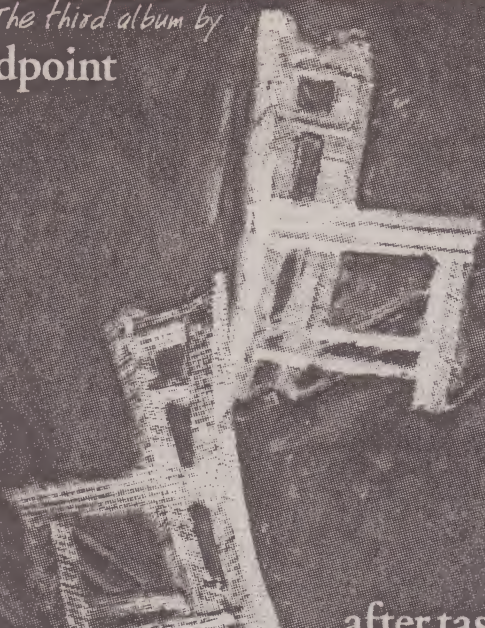
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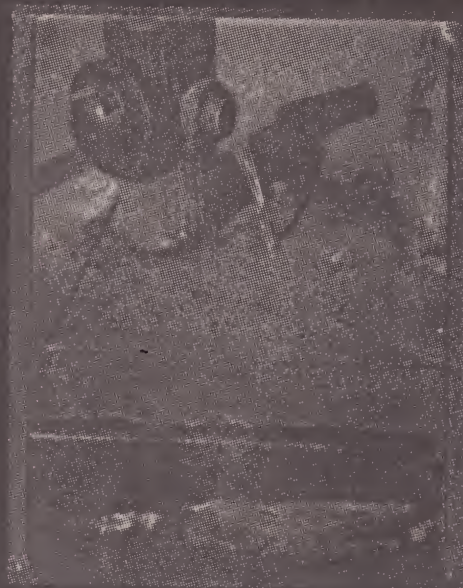
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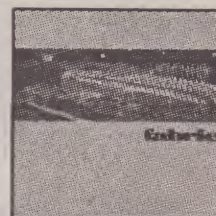
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This month's recipe is a cake I've made for many people and they all seemed to like it so you might be into making it. —Phukked Upp Phood by Brett Hall

Crazy Cake Required Materials:

(dry) 2 cups of some sort of granulated sweetener
3 cups flour
2 teaspoons baking soda
(wet) 1 teaspoon vanilla
2 tablespoons vinegar

1/3 cup cocoa or carob
1 teaspoon salt
3/4 cup vegetable oil
2 cups cold water

For starters you should mix up all the dry ingredients (the first five on the list). While you're doing this the oven should be heating up to 350°. Now make three craters in your mixture of dry ingredients. They should be of varying size in order to accommodate the vanilla, oil and vinegar. After you have the craters you should put the vanilla, oil, and vinegar each into its own crater. Now pour the water over the top and mix

this up by hand. Pour this into some sort of cake type baking pan and bake it for 25 - 35 minutes. When it is done you should be able to poke it in the middle with a fork or toothpick or something and have it come out dry. Let the cake cool for a little while and then dig in.

This has nothing to do with the above recipe, but have you ever complained about the high price of store bought soymilk? If so you may want to send a s.a.s.e. to Farm Punx International so that they will send you their pamphlet: "10 Steps to Delicious Soymilk", which details how easy it is to make your own soymilk. The Farm Punx are a group in Tennessee interested in promoting organic gardening, vegan cooking, permaculture design and sustainable living in the punk scene. If you want their pamphlet the address is: F.P.I., Rt. 1 Box 304, Whitwell, TN 37397

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